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French Book-Plates.

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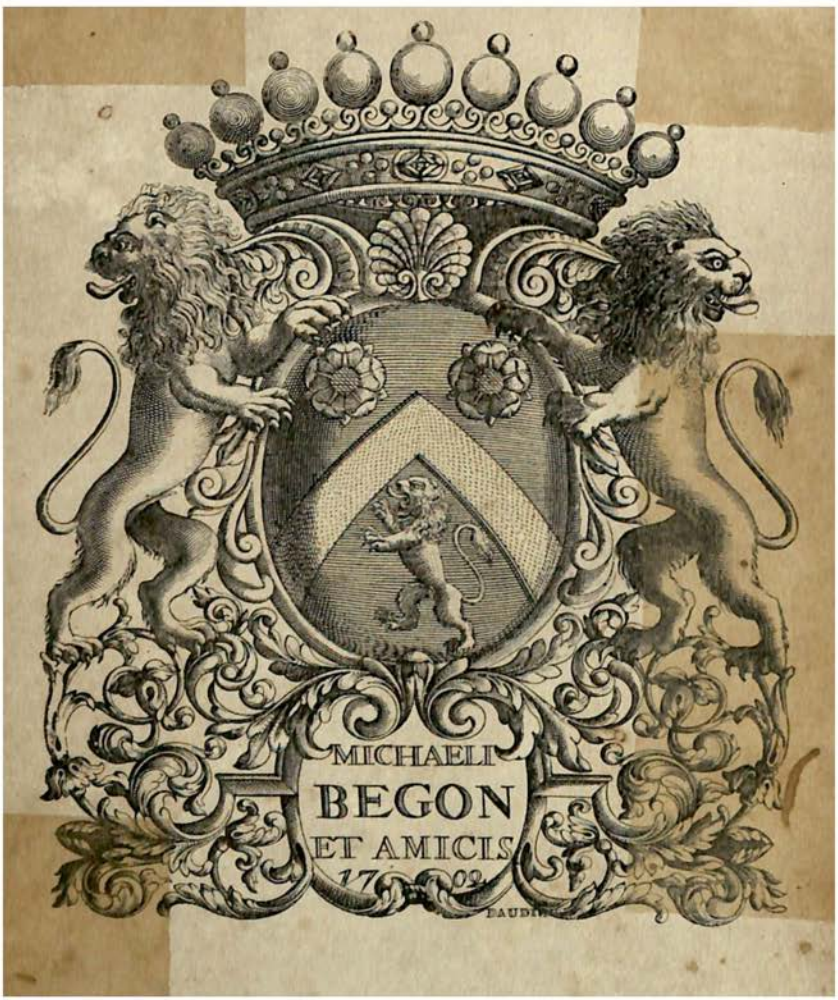
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French Book-Plates

A handbook for Ex-Libris Collectors, by Walter Hamilton, Hon. Treas. of the Ex-Libris Society

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London : George Bell & Sons, York Street, Covent Garden, & New York. Mdcccxcij.

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CHISWICK PRESS: C. WHITTINGHAM AND CO., TOOKS COURT,
CHANCERY LANE.

AVANT-PROPOS.

An attempt has been made in the following pages to supply the collector with as much general information on the subject of French Ex-Libris (or, as we more usually style them, Book-plates) as is accessible. The principal authorities on the topic have, naturally, written in the French language: the works of Poulet-Malassis, Henri Bouchot, and Octave Uzanne have not hitherto been translated into English, and they are not now easily obtainable in the original.

Heraldic descriptions, and technical details, have been avoided as far as possible. The enthusiastic collector of French book-plates, who wishes to study the heraldry of that country, will find mention herein of several valuable books of reference on that fascinating science.

The reproductions have been selected specially to illustrate the various periods and styles referred to, as conveying information more readily and pleasantly than lengthy verbal descriptions, which often weary, and seldom instruct. Moreover, in the narrow compass of a little volume such as this even the most powerful hydraulic ram would fail to compress all that might, could, would, or should be said on such a topic.

I am greatly indebted to the Rev. Thomas W. Carson, of Dublin, for the loan of a number of very scarce plates; one, that of Charles Monselet, has been lent me by my brother Odd Volume, Mr. James Roberts Brown, several by Mr. H. S. Ashbee and Mr. H. W. Fincham, and six or seven by Mr. W. H. K. Wright, editor of the "Journal of the Ex-Libris Society."

The remainder are selected from my own collection, and have not hitherto been reproduced.

WALTER HAMILTON.

"ELLARBEE," CLAPHAM COMMON,
SURREY.
October, 1892.

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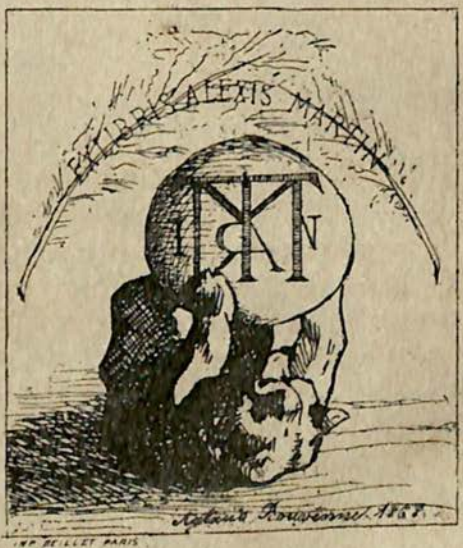

EX LIBRIS ALEXIS MARTIN
Aglaüs Bouveret 1887
IMP DE LLET PARIS

FRENCH EX-LIBRIS.

INTRODUCTION.

IT is a little more than twenty years since M. Maurice Tourneux first drew attention to the subject of French book-plates in an article which appeared in "L'Amateur d'Autographes" for April, 1872. This was descriptive of the famous collection of M. Aglaüs Bouvenne, who is, himself, the designer of some of the most interesting and artistic of modern French book-plates. Next followed the well-known work of M. A. Poulet-Malassis, "Les Ex-Libris Français," the preface to which is dated January 20th, 1874; a second edition was issued in the following year by P. Rouquette, Paris, 1875. Then, after a long interval, appeared "Les Ex-Libris et les Marques de Possession du Livre," by Henri Bouchot. Paris: Edouard Rouveyre, 1891.

Beyond these, and a few pamphlets descriptive of local collections, such as the "Petite Revue d'Ex-Libris Alsaciens," by Auguste Stoeber, 1881, and some articles by Octave Uzanne in "Le Livre Moderne," comparatively little has been written on the topic.

Indeed, in his last article in "Le Livre Moderne" (No. 24, December, 1891), M. Octave Uzanne deplores the want of interest shown by the French authors in this important branch of bibliographical art. From amongst the hundreds of thousands of book-plates known to exist in public and private collections, there would, he says, be no difficulty in selecting sufficient representative examples to form a magnificent "Dictionnaire Illustré des Ex-Libris." The task must, however, remain unperformed until an author is found possessing not only sufficient taste, skill, and leisure to undertake it, but also ample means to carry it out, for such a work would undoubtedly be costly, and not many publishers would be willing to undertake the risk of producing it.

Hitherto no such collection has been published, either in England or in France; the nearest approach, in French, being the "Armorial du Bibliophile," by Joannis Guigard, which deals only with armorial bookbindings, and the splendid work on German Ex-Libris by Herr Frederic Warnecke, published in Berlin in 1890.

Mr. A. Poulet-Malassis opens his work with the expression: "Pas un des dictionnaires de la langue française n'a admis le terme *ex-libris*, composé de deux mots latins qui signifient *des livres . . . faisant partie des livres.* Il est pourtant consacré par l'usage et se dit de toute marque de propriété appliquée à l'extérieur ou à l'intérieur d'un volume."

He could, however, no longer complain of the absence of the term *ex-libris* from the dictionaries, as, since he wrote, M. Pierre Larousse has

inserted the following definition in vol. vii. of "Le Grand Dictionnaire Universel du XIX siècle" (Paris, 4to, 1866-1877):

"Ex-Libris, mots latins qui signifient littéralement des livres, d'entre des livres, faisant partie des livres, avec le nom du propriétaire. Ces mots s'inscrivent ordinairement en tête de chaque volume d'une bibliothèque avec la signature du propriétaire. On connait ce trait d'ignorance d'un financier, homme d'ordre avant tout, qui avait ordonné à son chapelier de coller soigneusement au fond de son chapeau 'Ex-Libris Vaudore.'"

But what is still more singular than the omission of *ex-libris* from their dictionaries, is that no word, or words, in their own beautiful language has been set apart by our neighbours to define these interesting marks of book possession.

On early French ex-libris the phrases of possession are most frequently found in Latin, as, indeed, is the case with the early book-plates of most nations. The earliest known French example, and that is simply typographical, is of Alboise of Autun, dated 1574; it has the expression *Ex bibliotheca;* but it was not until about 1700 that this and similar phrases came into general use, and they were then gradually adopted in nearly the following order: *Ex bibliotheca; Ex libris; Ex catalogo bibliothecæ; Ex musæo; Insigne librorum; Bibliothèque de —; Du cabinet de —; Je suis à M —; J'appartiens à —.*

It will be noticed that Latin gradually gave way to the French language, and in more modern plates French expressions are usually employed.

"Je suis à Jean Tommins" (1750) and "J'appartiens à Lucien Werner" have a distinct character of their own. "Ce livre est du Monastère de la visitation de Sainte Marie de Clermont" (1830), or "Ce livre fait partie de la Bibliothèque de M. le Comte de Fortia d'Urban, demeurant à Paris, Chaussée d'Antin, rue de la Rochefoucault," are clear and positive statements of fact. Other collectors are less explicit, simply inserting: "Bibliothèque de Pastoret," "Bibliothèque de Rosny," "De la Bibliothèque de M. le Chevalier Dampoigne," "Du Cabinet de Messire Barthelemy Gabriel Rolland."

The term *Ex-libris* is now well understood to refer to the labels, either printed or engraved, fixed by owners inside their books, to show by names, arms, or other devices, to whom the volumes belong.

The earliest known examples are German, and the custom of using them originated no doubt in that country, where costly bindings, with arms emblazoned on the covers, as in France and Italy, were seldom indulged in.

Earliest in the field in the art of printing, and prolific in book-making, the Germans never attached very particular importance to elegant and sumptuous bindings.

Valuing their books for their intrinsic, rather than extrinsic merits, they covered them with good stout wooden boards and strong metal clasps, and soon discovered that a printed label, or a rough woodcut of a coat-of-arms, was as useful a mode of proclaiming the ownership of a

volume as the showy, but costly, system of heraldic emblazoning in gold, silver, and colours, adopted by their richer neighbours.

Hence it is not so very uncommon to find German ex-libris dated in the early years of the sixteenth century, whereas the earliest known French plate is of a much later date. In fact, no French ex-libris of undoubted authenticity has been discovered with an earlier date than 1574, a memorable date for collectors, as being that which is also found on the earliest known English plate, the fine armorial of Sir Nicholas Bacon, a facsimile of which will be found in Mr. Griggs's valuable collection of "Examples of Armorial Book-Plates," 1884.

Unfortunately the first French dated ex-libris, is nothing more than a plain label printed with movable type, and bearing the inscription: "Ex bibliothecâ Caroli Albosii E. Eduensis. Ex labore quies. 1574."

Now, with the exception of the dated autographs of owners of books, with which we are not here dealing, this ex-libris of the book collector of Autun is the earliest dated example of a French mark of possession which has yet been found affixed in the interior of a book in any French library.

It may well be, however, that this was not actually the first ex-libris employed in France, for there exist, in collections of old engravings, many nameless coats-of-arms emblazoned by French artists in the sixteenth century, the origin and use of which are doubtful, and may remain unrecognized for ever.

A long interval occurs between 1574 and the next dated plate, which is that of *Alexandre Bouchart*, Sieur de Blosseville, an ex-libris, folio size, engraved by Léonard Gaultier, and dated 1611.

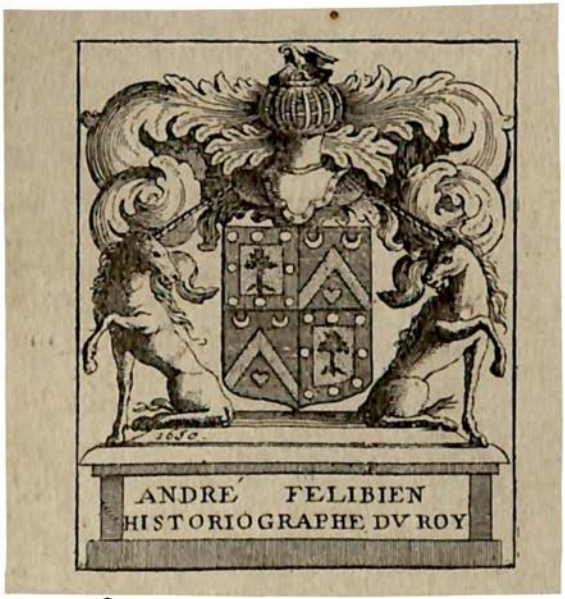
Alexandre Bouchart was councillor in the parliament of Rouen; he died some time before 1622. His ex-libris was found fixed on the cover of a copy of the works of Ptolemy in the Bibliothèque Nationale in Paris. The "Ptolemy" was printed in Amsterdam, 1605, folio.

This engraving is exceedingly valuable on account of its rarity, its early date, the beauty of its design, and the simplicity and purity of its heraldry. M. Henri Bouchot gives a reproduction of it (p. 32), but as it is only a quarter the size of the original, and is not clearly printed, it gives but a faint idea of the work. This is, according to the most recent investigation, the next French plate to that of Charles d'Alboise d'Autun, in order of date as actually printed or engraved on the ex-libris itself, and of unquestionable authenticity.

M. Poulet-Malassis mentions another plate of the year 1611, but the Hon. Leicester Warren casts a strong doubt on the date, and as M. Poulet-Malassis is dead, and the plate is not accessible, the question cannot now be easily solved. The plate is that of *Melchior de la Vallée*, Canon, etc., of St. George at Nancy, said to bear the date 1611 in the centre of the pedestal. The shield bears the arms of Melchior de la Vallée, not tinctured, supported by two angels, one of whom

holds over the shield the hat of a *pronotaire* of the Court of Rome. On the left is the Virgin Mary carrying the infant Jesus, on the right is St. Nicolas with three children.

Only two impressions from this plate are known to exist; an account of it was furnished to the "Journal de la Société d'Archéologie Lorraine"



(Nancy, 1864), by M. Beaupré. It is not signed, but has been variously attributed to Jacques Callot and to Jacques Bellange.

There is a lapse of nearly forty years before we come to the next *dated* plate—*André Felibien*, Escuier, Sieur des Avaux, Historiographe du Roy, a fine armorial ex-libris, dated 1650. Some excellent examples are known which prove that between 1574 and 1650 book-plates were en-

graved and coming into general use, but as they are not dated their age can only be approximately arrived at from internal evidence. Those French gentlemen of the fifteenth, sixteenth, and seventeenth centuries who loved books, and formed large libraries, adopted the Italian fashion of having their treasures sumptuously bound. For the magnificently illuminated manuscripts, and *livres d'heures*, which were produced for the great lords and ladies in the fifteenth century, no ex-libris were necessary, for on nearly every page occurred the arms, the ciphers, or the initials of the fortunate owner, whose right to the book was thus placed beyond all question or doubt. The invention of printing, and the consequent rapid multiplication of books, greatly interfered with the choice individuality of each *impression*, but did not at once totally destroy it.

The early printers left blanks for initials and illuminations, which were afterwards filled in, free-hand, by the artists who had hitherto been employed to illuminate the manuscripts, whose services were thus in greater demand than ever. Most of the early printed books were heavy folios, and were sumptuously bound, the arms of the owners being grandly emblazoned in the centre of the side boards (the *recto* as the French term it); generally with some cipher, flower, or monogram in the corners, and the monogram, or one of the principal charges of the shield, repeated between each band on the back. The present custom of ranging books closely in cases, with only their backs in view, was not suitable for these ponderous tomes. Some of

the more ordinary works were placed loosely in open cases round the library, with their fore-edges towards the reader, but the valuable books were fully displayed on long tables or counters, of the right height for a reader to stand at and turn them over without fatigue. Thus the beauty of the binding was seen at once, and must have been so fearfully tantalizing to the visiting bibliomaniac, that the owners often thought it advisable to chain their volumes in their places. With these, as with the manuscripts, and for similar reasons, the use of ex-libris long appeared unnecessary, which accounts for their somewhat late adoption in France; the marks of ownership are on the bindings themselves, the lovely productions of the early masters of that art, whose elegance and style modern binders vainly attempt to imitate, but cannot excel.

To collect early bindings is a hobby, but one which is, and ever must remain, the hobby of a few wealthy collectors, whereas the collection of ex-libris was, until quite recently, a taste requiring more patience and skill than a well-filled purse.

Styles and periods in French ex-libris are not nearly so well defined, nor so easily recognized, as they are in English plates by the simple terms Jacobean, Chippendale, wreath and ribbon, book-pile, or library interior, etc.

French military plates are often decorated with flags, cannons, and fine trophies, but book-piles and library interiors are somewhat uncommon, as are also early plates containing the portraits of their owners.

One of the earliest portrait plates is that of Amy

Lamy, with the motto "Usque ad aras," probably engraved by some pupil of Thomas de Leu, of which the date is doubtful.

Another, of greater interest, is that of the famous critic, the Abbé Desfontaines (1685-1745), a fine engraving by Schmit, after Tocqué, representing Petr. Fr. Guyot Desfontaines presb. Rothomag., with the following lines :

> Dum te Phœbus amat scribentem, Mœvius odit,
> Et lepidis salibus moeret inepta cohors.

Which a French admirer translates thus :

> Chéri du dieu des arts, craint et haï des sots,
> L'Ignorance en courroux frémit de ses bons mots.

On modern ex-libris portraits occasionally occur, as on that of M. Manet, with the punning phrase, "Manet et Manebit," and that of a well-known English collector and scholar, Mr. H. S. Ashbee, designed by Paul Avril, a French artist. Another represents M. Georges Vicaire, in the costume of a *chef*, superintending the preparation of a *ragout* of books to please the literary gourmands.

The collector must be on his guard against modern reprints from old plates, or ex-libris printed from re-engraved copper plates.

French collectors will commission engravers to copy rare old plates rather than be without examples of them in their albums; this they do openly and acknowledge frankly; but it is sometimes otherwise with the men whom they employ. They

work off a number of copies for sale, mix them up with a parcel of genuine ex-libris, and so deceive the unwary collector.

The English collector will not find it easy to add much to his store in Paris, unless he is prepared to pay prices quite out of proportion to those usually charged for plates in England.

In the first place, it is almost a waste of time to ask for ex-libris in any of the ordinary second-hand book shops; the books are all fairly well gleaned before reaching there, by individuals who collect the ex-libris for certain dealers who make a speciality of them. These dealers are not very numerous, they are all well known to the French collectors, and they have standing orders to reserve all their finest specimens for these regular customers. Consequently the stray passer-by, or the unfortunate foreigner, has little chance of picking up any but common or uninteresting plates.

In provincial towns there is, of course, less demand for plates, but a second-hand book shop in a French provincial town is usually a depressing place, and the books they have for sale seldom contain plates more interesting than a school or college-prize label. Yet these are occasionally very pretty little engravings, and the collector who prizes pictorial ex-libris would be glad to possess such a plate as that, for instance, designed by Apoux for the *Institution Guillot*, of Colombes (Seine).

The French take considerable interest in the historical and literary associations of their country, and there are many enthusiastic collectors of ex-libris in France, it is therefore somewhat remark-

able that hitherto no society has been founded there analogous to the ex-libris societies which exist in London and Berlin. The topic has indeed been broached by Dr. L. Bouland, of Paris, who has invited collectors to assist him in the formation of a society, and the issue of a journal to deal with the history and curiosities of French ex-libris. A long letter from him was published in "La Curiosité Universelle" (1, Rue Rameau, Paris) on March 14, 1892, No. 269, from which the following are extracts:

"In No. 266 of 'La Curiosité Universelle' I pointed out the advantages and pleasures to be derived from the formation of a Society of Collectors of Ex-Libris. I then mentioned that I should be pleased to correspond with collectors who might be willing to form the nucleus of such a society, and I have already received many promises of support.

"Those who have written to me are of the opinion, in which I concur, that the best way to arrive at a practical result would be to constitute a society to which each member should pay a subscription, the funds thus obtained being employed in printing and publishing a small independent journal.

"To achieve this result some one must take the initiative, write to the collectors, and call a preliminary meeting.

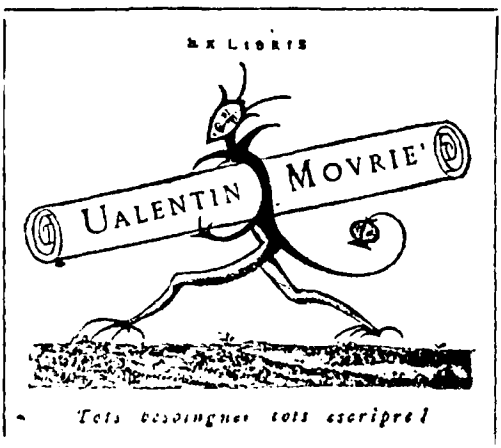
"I am quite willing to do this, and ask the support of all my brother collectors, to whom I offer the use of my rooms for their first meeting.

"They have but to write to me, and if they

only take as much interest in the scheme as I do, it must be a success."

This address was signed by Dr. L. Bouland, of 95, Rue Prony, Paris, and it will be seen that his suggestion is for a society very similar in its aims and constitution to the English Ex-Libris Society, which, although only founded in 1891, already numbers nearly 300 members, and issues a handsome journal every month.

In the same issue of "La Curiosité Universelle" there is an article by M. Ambroise Tardieu, Historiographe de l'Auvergne, entitled, "Ex-Libris d'Auvergne," giving facsimiles of six very rare old plates formerly belonging to notabilities of that province.



BOOK-PLATE OF M. VALENTIN MOURIE.

IDENTIFICATION AND CLASSIFICATION.

A COLLECTOR will probably find it more difficult to identify and classify the ex-libris of France than those of any other country. The number of anonymous plates of comparatively early date is so large, the coronets of nobility are so irregular and so frequently misappropriated, and the great Revolution created such a general confusion in family history and in heraldry, that the identification of anonymous French ex-libris is embarrassing in most instances, impossible in some. In the rare cases where the book-plate remains fixed in the book to which it originally belonged, some little assistance may be derived as to its date and possible ownership, and at least one point may be settled with tolerable certainty, namely, that the illustration has really been intended for, and has served as, an ex-libris; whereas, when once extracted from its book, many an early armorial ex-libris may be easily mistaken for a woodcut used on a dedication, or for an illustration extracted from some old treatise on heraldry.

In attempting to identify anonymous and undated French plates, the first point to be noticed is, whether the tinctures are clearly defined in the usual manner; if they are, the plate will not be

earlier than about 1639, when this system was first generally adopted.

The heraldic plate, thus emblazoned, with more or less embellishment, allegorical and pictorial, flourished, from 1639, for just 150 years. In 1789 almost all the old symbols of nobility and titles of honour in France ceased abruptly; crowns and coronets were thought little of at that date, but—and this was worse—a little later on they were thought so much of as to greatly imperil the lives of those who bore them. Indeed, the revolutionary period affected book-plates very severely from 1789 until the end of 1804, when Napoleon, having attained the dignity of emperor, wished to restore some appearance of a court. He therefore revived heraldry in a modified form, and placed it under certain clearly defined regulations.

But the new nobility of the Empire cared little for heraldic insignia, and still less for books or book-plates, consequently for the next ten years the crop is small and comparatively uninteresting. As a rule the plates of the Empire are easily identified; if heraldic, by the simplicity and regularity of the design, and by the peculiarly characteristic cap, or *toque*, designed by David, Napoleon's favourite artist, which was used on most of them in place of crest or coronet..

The non-heraldic plates of this period are also very plain, often indeed being merely printed labels, as in the case, for instance, of that of Marshal Suchet.

On the Restoration all the Napoleonic badges and devices were swept away, and no satisfactory

regulations were devised to replace them. The old nobility, or what remained of them, returned to France and resumed their ancient titles and armorial bearings, but the general public refused to treat them seriously, and *heraldic* book-plates have been on the wane ever since. Of late years nearly all men celebrated in arts or letters have adopted either allegorical, pictorial, or humorous ex-libris, whilst modern plates which contain the grandest coats-of-arms frequently belong to those who are least entitled to bear them.

The task of identifying unknown ex-libris of the seventeenth and eighteenth centuries, those which bear a simple coat-of-arms without name of owner, or of artist or engraver, requires some patience, several books of reference, and a knowledge of at least the rudiments of heraldry. The collector will soon learn to distinguish early French woodcuts from German, one marked difference being that nearly all German work was cut in relief, whilst French artists worked in the hollow, thus producing an engraving which feels rough where the ink lies. The crests on German plates are also unlike those used in France; and another very distinctive feature being the two large proboscis, or pipe-like horns, rising from the sides of the helmet, the *Chalumeaux*, of such constant occurrence in German crest heraldry, but rarely, if ever, found on a purely French ex-libris.

A typical example of this peculiar ornament will be found on the ex-libris of *Hieronimi Ebner*, of Nuremberg, dated 1516, which is attributed to Albert Dürer; this is reproduced by M.

Henri Bouchot, in "Les Ex-Libris" page 25. Another example of this ornament will be seen on the plate of Father Ingold of l'Hay. (See page 116.)

The mode of engraving the armorial tinctures and bearings will probably show, as we have seen, whether the plate is earlier or later than 1639. Should the plate carry the name of artist or engraver, the date may be arrived at approximately by reference to the list of artists given in the Chapter on Artists and Engravers.

Or, assuming that the plate has neither the name of the owner nor that of the artist, it may carry a motto, in which case several works may be consulted for information. One of the most modern is "Le Dictionnaire des Devises," by Alphonse Chassant, which contains an enormous number of war cries, mottoes, and devices, adopted by distinguished families, not only in France, but in other nations. For readiness of reference these are arranged in alphabetical order, according to the first word of the sentence.

Another useful reference book is "Historic Devices, Badges, and War Cries," by Mrs. Bury Palliser (London: Sampson Low, Son, and Marston, 1870). This contains not only war cries and mottoes, but illustrations of some hundreds of family badges and devices, which are of great assistance in deciding the ownership of anonymous plates.

Finally, assuming a French plate to have no other distinctive mark than a shield with heraldic bearings, the first work to consult should be the heraldic dictionary of the engraver Paillot, "La

vraye et parfaite science des armoiries ou l'indice armorial de feu maistre Louvan Geliot, advocat," par Pierre Paillot; Paris, 1660. In this M. Paillot has arranged in alphabetical order all the terms used in heraldry, with cross references to those in whose arms the various charges occur. Thus, supposing an ex-libris has a shield on which appears a lion rampant, by consulting his work under the words "lion" and "rampant," some reference will probably be found to the family in which this ex-libris took its origin.

Although this work dates from the seventeenth century, it may often be consulted with advantage for much more modern arms, as in many good old families the principal charges have not altered very materially. Another advantage in Paillot's "Armorial" is the fact that he has not confined his attention to princes and the nobility, but has, on the contrary, given the preference to the gentry, the minor public officials, and middle-class families.

There is a similar heraldic table, but on a limited scale, in the "Armorial du Bibliophile," by Joannis Guigard. This work contains illustrations of many hundreds of French coats-of-arms, copied from the bindings of books, all of which are fully described. There is also an index to the principal charges borne on the shields of most of the great book collectors of France, information which is fully as useful to the collector of ex-libris as to the collector of ancient bindings.

It is impossible to overrate the importance of these authorities in the identification of anonymous

plates. There are others also, such as "Les Grands Officiers de la Couronne," by Père Anselme, and the "Armorial" of Chevillard, but they are not so well adapted for collectors who have only limited time, and probably but a rudimentary knowledge of French heraldry.

On a few early plates the names of French towns may be found latinized, thus:

Abbatis Villa	for	Abbeville.
Andegavum	„	Angers.
Angolismum, or Engolismum	„	Angoulême.
Argentina	„	Strasbourg.
Atrebatum	„	Arras.
Aurelia	„	Orleans.
Avenio	„	Avignon.
Bisuntia	„	Besançon.
Buscum Ducis	„	Bois-le-duc.
Cadomum	„	Caen.
Carnutum	„	Chartres.
Divione	„	Dijon.
Dola	„	Dol.
Duacum	„	Douay.
Ganabum and Aurelia	„	Orleans.
Gratianopolis	„	Grenoble.
Lugdunum, or Lugd.°	„	Lyons.
Matisco	„	Macon.
Nanceium	„	Nancy.
Nannetes	„	Nantes.
Parisii	„	Paris.

Pictavium	for	Poitiers.
Rothomagum	,,	Rouen.
Sylva Ducis	,,	Bois-le-duc.
Tholosa.	,,	Toulouse.
Turones	,,	Tours.
Vesontio	,,	Besançon.

Which is the best system of classification?

This question has often been asked, and no satisfactory reply to it has yet been given.

It must, indeed, remain to a large extent a matter of individual taste, depending on the leisure and pecuniary means of the collector, the extent and value of his collection, and the special circumstances (if any) for which the collection has been formed. There are three principal systems, each of which has its advantages and its drawbacks. 1. The simple alphabetical. 2. The national, with subdivisions. 3. The arrangement according to the styles of the designs.

No doubt the purely alphabetical arrangement, according to the family names of the plate owners, is at once the easiest to plan out, and the simplest for the purposes of reference. It also lends itself well to the tracing of family history, and the modifications of heraldry in successive generations.

In libraries, public institutions, and very large private collections, this alphabetical method must almost necessarily be adopted; each plate being as readily accessible for reference as is a word in a dictionary. But it involves a large number of albums to allow sufficient room in each letter for additions, and the plates are all mixed in one

heterogeneous mass, with little regard to style, age, or beauty in design. In the department of engravings in the Bibliothèque Nationale in Paris, there are upwards of sixty folio volumes full of ex-libris, arranged alphabetically. This collection was commenced about sixteen years ago, and, under the energetic supervision of M. Georges Duplessis, has rapidly increased. It consists of about seven thousand examples, and the alphabetical arrangement has been adopted to facilitate easy reference and comparison.

But M. Henri Bouchot, who, being an official in the print department there, speaks with authority, remarks that enthusiastic collectors are also students of history in their special branches, and will (that is, if their leisure permits) be certain to prefer some more regular and distinctive system of classification than the simple alphabetical arrangement.

He therefore recommends the second plan, namely, the division by countries first, and next, the arrangement in strict chronological order. There are, however, many difficulties in the way of this seemingly ideal plan. One may, it is true, soon learn to distinguish, with a fair amount of accuracy, between French, German, Italian, and English book-plates; but with other nations the distinctions are less marked, and Spanish, Dutch, Swiss, or Belgian plates can be easily confounded with those of their immediate neighbours.

In dealing with plates which have neither name, artist's signature, nor date, the chronological subdivisions can only be decided by a constant com-

parison of the styles in use at various periods, and by well-known artists and engravers.

This practice gives the collector a great insight into the progress of art, and development of taste, yet it demands both time and patience to carry it out. Finally, it is true, the collector will have formed a continuous series of heraldic devices illustrating family history more completely than can be arrived at in any other manner. It is only by this constant study and comparison that the student of French ex-libris can hope to acquire a knowledge of their details, so as to be able to arrange his collection with a due attention to time, place, and families.

The third system advocated, namely, the arrangement according to the styles of the designs on the plates, may be artistic, but is certainly not very methodical.

A collector might divide his French plates into styles under the following heads:

1. *Heraldic.* Subdivided thus: Before 1639. From 1639 to 1789. From 1789 to 1804. From 1804 to the restoration of the Monarchy. Modern plates. Keeping dated plates apart from those not dated.

2. *Pictorial.* Subdivided thus: Woodcuts. Copper plates. Etchings. And, again, as library interiors, book-piles, portraits, war trophies, ladies' plates, landscapes, punning plates, etc.

3. *Artists.* A collection of *signed* plates carefully arranged under the names of their artists would, no doubt, be of great interest for comparison and study, but rather more for the lover of

engraving *pur et simple* than for the lover of ex-libris, or the student of heraldry and family history.

The great difficulty of any system of classification by the design is, that some plates might very properly be placed under three or four categories, so that, unless the collection be carefully indexed, the trouble is great in seeking hurriedly for any particular plate. The labour involved in writing an exhaustive index can only be appreciated by those who have once made one, and many who start zealously to work at the outset, let the new additions fall in arrear, and the whole scheme is then abandoned as being too troublesome.

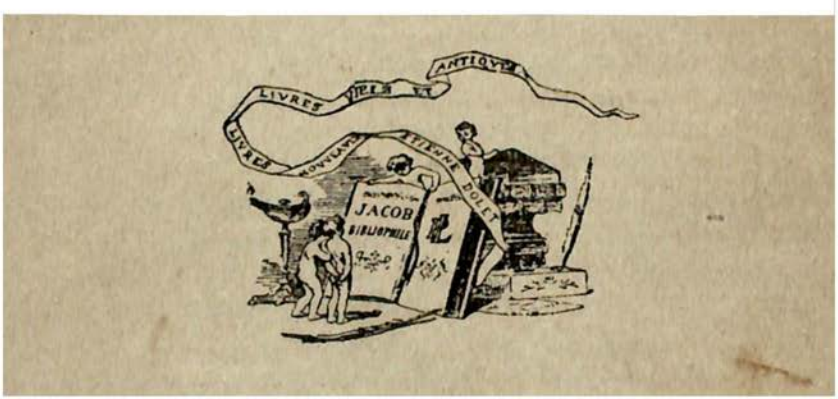
In conclusion, I can only repeat that the choice of the system of arrangement depends more upon the tastes of the collector than upon any other consideration; but that, on the whole, the balance of advantages appears to incline in favour of the alphabetical classification under surnames, keeping each family as distinct as the information, heraldic and other, on the plates will allow.

Plates of royalty and nobility should be kept apart from the commoners, and arranged, *first*, in order of rank, *second*, alphabetically by name. If the plates are to be inserted in albums, the following regulations should be carefully observed:

Arrange the plates on one side only of each leaf in the album, allowing ample room for additions in each division of the alphabet. On no account fasten the plate down firmly on the paper, fix it only at one or two corners with a hinge made of gummed paper, or of the outside strip which surrounds sheets of postage stamps.

This method allows of the easy removal of any plate without damage, either to the plate or the album, as often as may be desired. The convenience of this will be readily appreciated by veteran collectors, who know how often one wants to exchange one plate for another, and how many good examples have been damaged in the attempt to remove them when once they have been firmly fixed down with gum or "stickphast" paste.

Having myself adopted this system, I can say, with Thomas Ingoldsby, Esq., "*Crede experto*, trust one who has tried," that with many thousands of ex-libris arranged in twenty-two large albums, it is no more difficult to find and remove any special plate than it is to turn to the word *method* in my Ogilvie, which is defined as "a suitable and convenient arrangement of things, proceedings, or ideas; the natural or regular disposition of separate things or parts."



A FEW NOTES ON FRENCH HERALDRY.

ALTHOUGH the nomenclature and fundamental rules of heraldry in France are somewhat similar to those in use in England, yet in many important details the two systems differ materially.

To show, first of all, the close family resemblance in nomenclature, an amusing copy of verses may be given from an old work (carefully preserving the quaint orthography of the original), of which the title was: "La Sience de la Noblesse ou la Nouvelle Metode du Blason," par le P. C. F. Menestrier. A Paris, chez Etiene Michallet, premier Imprimeur du Roi, rue S. Jaque, à l'Image S. Paul, 1691.

ABRÉGÉ

DU BLASON EN VERS.

"Le Blason composé de diferens emaux,
N'a que 4 couleurs, 2 panes, 2 metaux.
Et les marques d'honeur qui suivent la naissance,
Distinguent la Noblesse, et sont sa recompense.
Or, argent, sable, azur, gueules, sinople, vair,
Hermine, au naturel et la couleur de chair,
Chef, pal, bande, sautoir, face, barre, bordure,
Chevron, pairle, orle, et croix de diverse figure.
Et plusieurs autres corps nous peignent la valeur,
Sans metal sur metal, ni couleur sur couleur.
Suports, cimier, bourlet, cri de guerre, devise,
Colliers, manteaux, honeurs, et marques de l'Eglise,

Sont de l'art du Blason les pompeux ornemens,
Dont les corps sont tirés de tous les Elemens,
Les astres, les rochers, fruits, fleurs, arbres et plantes,
Et tous les animaux de formes differentes,
Servent à distinguer, les fiefs et les maisons,
Et des Communautés composent les Blasons.
De leurs termes precis enóncez les figures,
Selon qu'elles auront de diverses postures.
Le Blason plein echoit en partage à l'ainé,
Toute autre doit briser comme il est ordonné."

The *deux panes* in the second line refers to furs (*pannes* in modern heraldry). This book is illustrated, and in it the tinctures are correctly represented by lines and dots, and the remark is made "Autrefois on marquoit les Emaux par des lettres," but the author does not allude to the then rather recent invention of the system of dots and lines by Father Silvestre Petra Sancta.

The introduction states that the author, the Reverend Father Claude François Menestrier, was born in Lyons in 1631, and had been for many years a member of the Society of Jesus (Jesuits).

The conventional system above mentioned of engraving the tinctures is also the same in France as in England, and these devices may be easily fixed on the mind of the merest novice by a short study of Mr. J. Ashby-Sterry's entertaining (proposed) work on "Heraldry made Easy":

"If *Argent*, my friend, you would wish to attain,
You'll do it by leaving your paper quite plain.
If metal more tempting you wish to seek for,
Deck paper with dots, it will represent *Or*.
Perpendicular lines, by armorial rules,
Convey to the herald the notion of *Gules*.

But lines horizontal and perfectly true
Mean *Azure*, best known to the vulgar as blue.
For *Vert* take your pencil,—I beg you'll attend,—
Draw parallel lines to the course of the bend.
The sinister bend you must follow, I'm sure,
To give to the eye the idea of *Purpure*.
Lines crossing each other and forming a plaid
Will simulate *Sable*, so sombre and sad.
For *Tenne* your pencil should cunningly blend
The lines of the fess and the sinister bend.
Lines crossing each other and forming a net,
Will signify *Sanguine*, you must not forget!"

As most of the principal heraldic devices used on English arms were adopted when Norman French was our courtly language, and are described in that tongue, it does not require much study to enable anyone who can decipher an English coat-of-arms to do the same with an ordinary French shield, or even to understand the written description of one.

Yet coming to more advanced heraldry, dealing with such questions as descents, marriages, arms of assumption, of succession, of concession, and the proper marshalling of arms, the difficulties increase, and many apparent contradictions arise.

Until the downfall of Louis XVI., the aristocracy of France was not only the most ancient and the proudest in Europe, but, speaking generally, possessed higher hereditary privileges and greater power than the nobility of any other civilized nation in the world.

One of their most cherished rights was that of bearing coat armour, but little by little a rich middle class sprung up (the despised *bourgeoisie*), which misappropriated coronets and coats-of-arms,

and shortly before the outbreak of the Revolution heraldry in France was in a most confused and chaotic condition.

As to the origin of French heraldry, little is known with any certainty. That tournaments were first held in Germany about 938 is generally admitted. At these the fundamental rules of all heraldry must, no doubt, have been formulated, whence they gradually passed into France, through the north-eastern provinces. Then followed the Crusades, which gave a great impetus to the science of heraldry, as is shown by the vast number of crosses in early arms; the crescents and stars, which were copied from the captured standards of the Saracens; and the fabulous monsters of the East, which became the heraldic devices of many noble families descended from ancient warriors who fought in Palestine. Louis VII. (Louis le Jeune), who superintended all the arrangements for the coronation of his son, Philip Augustus, was the first to employ the *Fleur-de-Lys* as the royal badge of France, which he had emblazoned on all the ornaments and utensils employed in the coronation ceremony. He was also the first king who employed that badge on his seal.[1] This was before 1180.

[1] "L'Art Heraldique a comencé en France au tems de Louis le Jeune, qui regla les fonxions, et les offices des Herauts pour le sacre de Filipe Auguste, et fit semer de fleur de lis tous les ornemens qui servirent à cette ceremonie. On trouve avant lui des fleur de lis sur les Septres, sur les Couronnes, et sur d'autres ornemens Roiaux: mais on n'en void pas en des Ecussons. Il est le premier qui en ait fait son contreseel."—*La Sience de la Noblesse.* C. F. Menestrier. Paris, 1691.

Henceforward heraldry became generally popular, and many works were written to define the rules of chivalry, each one more elaborate than the preceding. King John of France devoted much attention to heraldry, as did several of his successors, and then the historians Froissart, Monstrelet, and Olivier de la Marche introduced it into their chronicles. There is scarcely one early French romance which does not contain the full blazon of the imaginary arms conferred upon its fabulous personages.

When at length heraldry became fully recognized, its signs and emblems were chosen as the badges of hereditary nobility. In the course of time this attracted the envy of vain and unscrupulous people, who usurped the insignia of nobility which they were not by law entitled to wear.

These malpractices gave rise to great confusion, and were not only severely reprehended by all true lovers of heraldry, but were the subject of many royal edicts, commanding that all offenders should be heavily fined.

Before the year 1555 it had been a recognized custom that a member of any one of the great families of France might change his name and his arms without royal authority, a practice which was particularly useful in certain marriages.

Thus, supposing the last inheritor of a famous family name to have been a female, on marriage her husband could assume her name and armorial bearings, and thus perpetuate a line which otherwise (as in England) would have become extinct.

But, as may be easily imagined, this voluntary substitution of name and arms gave rise to many abuses and disputes. Accordingly, by an ordinance of King Henry II., dated at Amboise, March 26, 1555, it was forbidden to assume the name, or the arms, of any family other than one's own, without having first obtained letters patent, and a fine of 1,000 livres was to be paid by any person usurping the arms and insignia of nobility.

These regulations were renewed and made even more stringent in subsequent reigns, notably by Charles IX. in 1560, by Henry III. in 1579, by Henry IV. in 1600, by Louis XIII. and Louis XIV. at various dates; whilst in 1696 there was a general visitation, when a tax of 20 livres was levied for the registration of every coat-of-arms. Henceforward, and almost up to the outbreak of the Revolution, edicts were issued with the object of preventing the French people from usurping arms and titles of nobility which had not been duly sealed and confirmed by the authorities.

But all these regulations were to very little purpose, and towards the close of the eighteenth century the confusion in heraldry became extreme, especially in the matter of coronets and supporters, which, as the book-plates of the period show, were assumed in a reckless manner by many who had no right to carry them.

Then came the great upheaval of society, and during the first period of the Revolution, when even to be suspected of nobility was a crime, haste was made to erase, or omit, all the signs of noble descent which had hitherto been so eagerly

coveted, and in their places to insert caps of liberty and patriotic mottoes, such as *Liberté, Egalité, Fraternité*, or *La Liberté ou la Mort.*

But in truth the revolutionary period was not productive of much in the way of books or book-plates. Society was too excited to devote its time to such frivolities, and *le rasoir national* was more busy than the printing press or the graver's tool. Most of the literature of the period consisted of polemical tracts, and comparatively few libraries were formed.

As soon, however, as Napoleon reached the summit of power, he set vigorously to work to restore something like order in all branches of the public services, which had been reduced to chaos during the troubles. One of the topics to which he early directed his attention, and his brilliant talent for organization, was heraldry. Although he readily discarded republican simplicity and equality, he dared not entirely revert to the *ancien régime*, nor indeed could he have done so had he desired.

Of the old nobility many had perished on the scaffold, or on the battle-fields, others had fled to foreign countries, and their castles and estates had been confiscated by the state. Under the comparatively mild rule of Napoleon, a few members of the *ancienne noblesse* ventured to return to France, yet the court of the First Empire was composed, not of these, but for the most part of the soldiers, statesmen, and men of letters who had assisted to place him on the throne, and on whom he, in return, conferred titles as brilliant as

any that had been held under the old Bourbon kings.

Marshal of France, prince, duke, marquis, count, baron, all flourished once again. Very new and very grand, but of origin most doubtful. Coats-of-arms were granted, and Louis David, Napoleon's favourite artist, was called upon to design a new style of head-dress to denote the ranks which had, in former days, been indicated by various forms of coronets and helmets, as in English heraldry.

The blazonry under the Empire, being of military origin, was conceived in the true spirit of military uniformity, each grade being as distinctively marked as the colonel, majors, captains, subalterns, sergeants, corporals, and rank and file would be in a regiment of infantry drawn up for a general inspection.

The result of blending these three distinct systems—the old style, that of the revolutionary period, and the Napoleonic—is somewhat confusing. A few families adhere to the old style, some to the Napoleonic, and the student of French heraldry must make himself acquainted with all.

About 1700 helmets, wreaths, and mantling began to go out of use on ex-libris, and were replaced by coronets, which at first indicated with some certainty the rank of the owner. But after a time individuals assumed coronets to which they were not entitled, whilst members of the lower ranks of nobility promoted themselves, without ceremony, to the higher grades; the baron became a marquis, and the count assumed the coronet of a

duke. The ordinance of 1663, which forbade the usurpation of the insignia of nobility under the penalty of a fine of 1,500 livres, stopped these abuses for a time. But the law soon became a dead letter, and one might suppose, at the present time, that no such regulation had ever existed, so systematically was it evaded.

As, however, in early unnamed ex-libris the coronets have a certain small value in assisting in their identification, a brief description of the distinctive features of the principal coronets may be useful to collectors.

The royal crown of France was a circle, surrounded by eight *fleurs-de-lis*, of which only three and two halves are visible in engravings; these were surmounted by the arches of a diadem, on the summit of which was a double *fleur-de-lis*.

The Dauphin of France (eldest son of the king) carried the same number of *fleurs-de-lis*, but the arches over them were formed of dolphins. The eldest son of the king of France took his title from the old province of Dauphiné, in the south-east of France, and was usually spoken of as Le Dauphin. The first Dauphin was created in 1349, and the last, Louis Antoine, Duc d'Angoulême, son of King Charles X., assumed the title on his father's accession to the throne of France on September 16th, 1824, but owing to the Revolution of 1830 he did not succeed to the throne. He died on June 3rd, 1844, when in all probability this ancient title became extinct. The Dauphin bore quarterly France and Dauphiné. The other princes of the blood royal carried a coronet sur-

mounted by the same number of *fleurs-de-lis*, three and two halves, without any diadem.

Dukes carried a golden crown having eight ornamented strawberry leaves (fleurons), of which, in engravings, only three leaves and two halves are visible.

Marquis. Four strawberry leaves, between each of which is a trefoil formed of pearls. One and two half leaves are visible, separated by two trefoils.

Counts. A coronet surmounted by sixteen large pearls, held upon projecting points. Only nine pearls are shown in engravings.

Viscounts. Four large pearls (three only showing), with smaller pearls between.

Baron. A golden crown surrounded by strings of pearls. This form of coronet is also met with occasionally in English heraldry.

The rank of Marshal of France was indicated by two batons in saltire behind the shield. These batons were azure, semée of *fleurs-de-lis*, or. Under the Bourbons, Marshals of France were numerous, and this badge is frequently met with on book-plates.

Officers of artillery usually decorated their plates with cannons and cannon-balls below the arms; cavalry officers placed trophies of flags behind their shields; admirals carried an anchor in pale behind their shields. The Chancellor of France bore two maces in saltire behind his shield.

Chevaliers' bannerets. They carried a ring of gold ornamented with pearls.

Wreath. A roll of ribbons of the tinctures of

the shield, or often of the favourite colours of the knight's betrothed. It was placed over the helmet simply as an ornament, and not as an indication of the rank of the bearer.

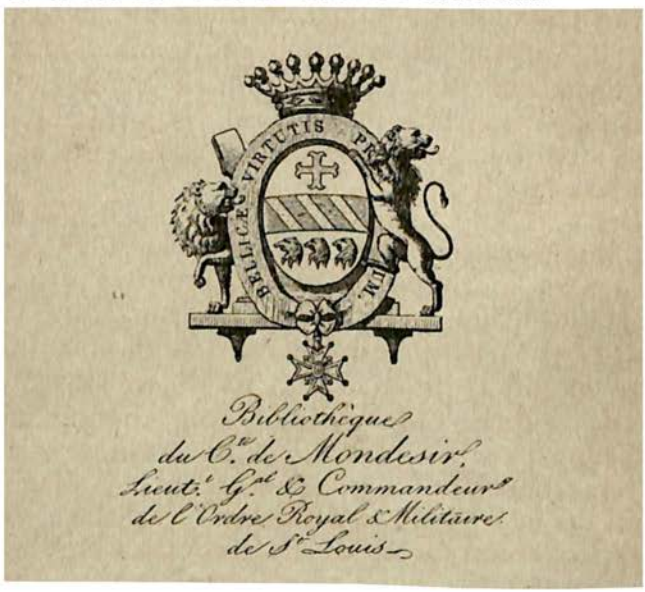
In ex-libris printed before the Revolution it is not unusual to find the collars and insignia of the several orders of French knighthood, the principal of which were the order of Saint Denis, instituted in 1267; of Saint Michel, instituted in 1469; of the Saint Esprit (Holy Ghost), instituted in 1578; of Notre Dame du Mont Carmel, instituted in 1607; and of Saint Louis, instituted in 1693. The chevaliers of Saint Michel wore a collar from which was pendant a medal, representing the archangel overthrowing the dragon; the collar of the Saint Esprit was formed of alternate *fleurs-de-lis* and the letter H interlaced, from which depended either a dove or a cross, according to the rank of the bearer.

The Knights of the Royal and Military order of Saint Louis carried a star with eight points, on which was the motto of the order: *Bellicae virtutis praemium.*

There was also a very ancient order, that of St. Lazare de Jerusalem, which was united by Henri IV. with that of Notre Dame du Mont Carmel.

Although the order of the Toison d'Or (Golden Fleece) was founded by a French prince, Philippe, Duke of Burgundy, in 1429, it passed into the hands of the House of Austria, and thence again into the possession of the kings of Spain, who became the sovereigns of the order.

Owing, no doubt, to the close family relations existing between the royal houses of France and Spain, the order of the Golden Fleece was conferred upon many of the French nobles (by permission of their king), and the collar, with the well-known badge of the pendant lamb, is to be found on many French achievements. The motto of the order is *Pretium non vile laborum.*



Of these orders the most important were the Saint Michel, the Saint Esprit, and the Saint Louis, which were specially distinguished as "les Ordres du Roi" (the Orders of the King), he being their Chief and Grand Master. Chevaliers of the order of the Saint Esprit were always first admitted into the order of Saint Michel, so that the collars of

these two orders are generally found together. The order of Saint Louis having been founded by Louis XIV. exclusively for the reward of military and naval services, is occasionally met with apart from the two other orders of the king. There was also an order, that of the Bee, intended for ladies only, which was founded in 1703.

Most of the above orders ceased to exist owing to the Revolution. That of the Saint Esprit was revived at the Restoration, but was finally extinguished in 1830; whilst that of Saint Louis, a distinctly Bourbon decoration, is probably still kept alive by the few remaining adherents of that luckless family.

In 1802 Napoleon, then First Consul, instituted the famous order of the Legion of Honour, for the reward of merit either in the army, navy, or in civil life. The order was confirmed by Louis XVIII. in 1815, and its rules and constitution were modified in 1816 and in 1851. Practically this is now the only order of knighthood existing in France, yet the number of men who are *décoré* is remarkable. They can scarcely be all chevaliers de la Légion d'Honneur, but the French have a passion for titles and orders, a craving for *le galon*, which, though incompatible with the republican form of government they have adopted, must be gratified.

This desire to raise one's self a rung or two on the social ladder, to which even sensible bibliophiles appear to have succumbed, is no new thing. It exists to-day, and has existed for centuries. Penalties, however severe, seem to have been un-

availing, and even ridicule was found powerless to check this silly vanity.

A lawyer of Dijon, named Bernard, was ordered to erase from the tomb of his wife the girdle of nobility he had had carved around her epitaph. Others who carried the full-faced open helmets, proper only for emperors, kings, and sovereign princes, on their fantastic achievements, were compelled to adopt the closed helmet in profile proper for a simple gentleman.

Owners of assumed titles and of manufactured coats-of-arms were greatly alarmed about ten years ago by the terribly sarcastic writings of an individual who styled himself the ghost of an ancient herald, *Le Toison d'Or*.[1]

In a series of letters published in "Le Voltaire" he exposed the faulty and ignorant system of heraldry in vogue, and the deceptive assumptions of titles, coronets, and armorial bearings in modern French Society.

Indeed, he remarked, to judge by appearances, one might imagine that the Revolution had destroyed nothing, but that, on the contrary, it had endeavoured to foster and encourage titles and aristocracy, so rapidly had they increased of late years.

A title in France costs little, and deceives no

[1] *Toison d'Or* was anciently the title of one of the great heraldic officials, of whom we find mention in "La Sience de la Noblesse," par le Pere C. F. Menestrier (1691), in these terms: "Car j'ai su par Messire Jehan de S. Remi, Chevalier, du tems qu'il fut *Roi d'Armes* de la *Toison d'Or*, et l'un des renommez en l'office d'armes de son tems, que tous les Fils de France doivent porter semé de Fleurdelis," etc.

one who has the slightest knowledge of family history and genealogy.

Toison d'Or wished to alter all this, and the salons were greatly disturbed as he went to work chipping off titles and prefixes of nobility right and left. But all to no purpose, except indeed to cast doubts upon all French heraldry since the downfall of the Bourbons.

As to Frenchmen themselves, they seem now to attach little importance to heraldry, and few literary men place arms on their book-plates. In fact, as M. Henri Bouchot observes : " Le blason à fait son temps, il ne se rencontre plus guère que dans les travaux des héraldistes et détonne un peu en ce moment."

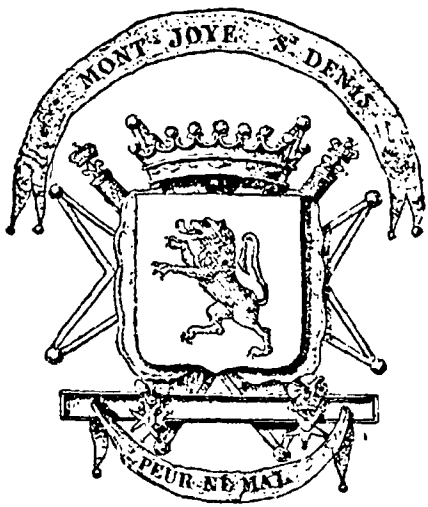
As a simple guide to French heraldic terms may be mentioned : " Traité Complet de la Science du Blason," par Jouffroy D'Eschavannes. Edouard Rouveyre, rue des Saints Pères, Paris, 1880. This contains an excellent " Dictionnaire des Termes de Blason."

For the tinctures the French use the same terms as ourselves, but for green they employ *sinople*, as *vert*, properly pronounced, is not easily to be distinguished from the fur *vair*. This is a sensible distinction, as is also their expression, *contre hermine*, to describe what English heralds call ermines, in contra-distinction to ermine, a difference so little marked in our case as easily to pass unnoticed and give rise to errors.

Heraldically, if not historically interesting, is the ex-libris of the library of the Chateau du Verdier de Vauprivas, French King-at-Arms,

with the old war-cry of the Bourbons, *Mont-Joye St. Denis!* and the owner's motto, "Fear no Evil."

"Clisson assura sa Majesté du gain de la bataille, le roi lui repondit: Connestable, Dieu le veeulle, nous irons donc avant au nom de Dieu et de Sainct Denis."—*Vulson de la Colombière.*



B.B. DU CH.^AV DU VERDIER
de VAUBRIVAS.
roi d'Armes de France

EARLY EXAMPLES.

From 1574 to 1650.

FROM 1574 to 1650 French book-plates are not very numerous, and only one dated example is known, but their age can generally be approximately decided by their style.

The French shields of this period are almost invariably square in form, slightly curved at the bottom. As a rule, on early plates the supporters hold the shield upright on a base which rises on each side, or occasionally on a mosaic platform, on the squares of which are emblazoned the principal charges of the shield. This latter decoration, although exceedingly rich in appearance, seems to have fallen rapidly into disuse after 1650. At first the metals and colours are irregularly emblazoned, next they are indicated by the initials of their names, and finally (after 1638) are shown on the present system, although, it must be admitted, that on early plates the tinctures cannot invariably be relied on. French engravers, having the love of beauty more strongly developed than the desire for strict heraldic accuracy, often introduced shading in such a manner as to make it difficult to discriminate between heraldic and non-heraldic lines in their work. Prior to 1638, it was not unusual to "trick" the arms, by placing on them the

initials of their metals or colours, as "o." for or, "ar." for argent, "g." for gueules, etc.; whereas soon after the publication of the "Tesseræ gentilitiæ" of Father Silvestre Petra Sancta, it became the custom to employ dots and lines in conventional forms to indicate colours, metals, and furs in heraldic engravings, in the simple but effective manner which is still employed. Of the early plates, many are of large size, suitable for the folio volumes which then formed the bulk of all libraries. The ex-libris of Lyons are especially notable for their magnitude, as, for example, that of Claude Ruffier.

Amongst the finest examples of plates before 1650 may be named the series of three, in different sizes, engraved for *Jean Bigot*, Sieur de Sommesnil (the head of a Norman family of book-lovers).

All three plates are anonymous; the arms are irregularly emblazoned, whilst the helmet and supporters are drawn in such an antique style as to give the plates the appearance of even greater age than they possess. Possibly they may have been copied from some very old painting. Later on this Bigot had another suite of armorial book-plates engraved with his name, *Johannes Bigot.* In these the tinctures are indicated on the shield by their initial letters. As a collector his son, Emeric, was even more famous, and added greatly to the library he inherited from his father. He had three armorial ex-libris, one large, and two small, on which the tinctures are correctly shown, with the name, *L. E. Bigot.* These are all signed with a monogram formed of B and D entwined.

Emeric Bigot was born in 1626, so that it is possible that his plates were engraved a little later than 1650.

He was certainly the leading bibliophile of his day, at once the most cultivated and the most liberal in the acquisition of rare books. Contemporary writers mention his literary tastes and his fine library, which at the time of his death contained about 40,000 volumes. These he left to a member of his family, Robert Bigot, but eventually they were sold in Paris in 1706.

The following ex-libris have also been identified as belonging to this period, either by the names, the arms, the mottoes, or by the signatures of the artists affixed to them:

Charles de Lorraine, Evêque de Verdun (1592-1631). Fine armorial plate, without the owner's name.

Alexandre Bouchart, Sieur de Blosseville. Engraved by Léonard Gaultier, dated 1611, and already described on page 6.

Melchior de la Vallée, dated 1611 (doubtful), an armorial plate of extreme rarity, only two examples of it being known. This has been attributed to Jacques Callot, also, with more probability, to Jacques Bellange. The inscription reads thus: "Melchior a Valle protonotarius insignis ecclæ Sancti Georgii Naceis cantor et canonicus Henr II. D. Lotharin. et Barri eleemosinarius." This Melchior de la Vallée, of Saint George's at Nancy, was burnt for sorcery by Charles IV., duke of Lorraine.

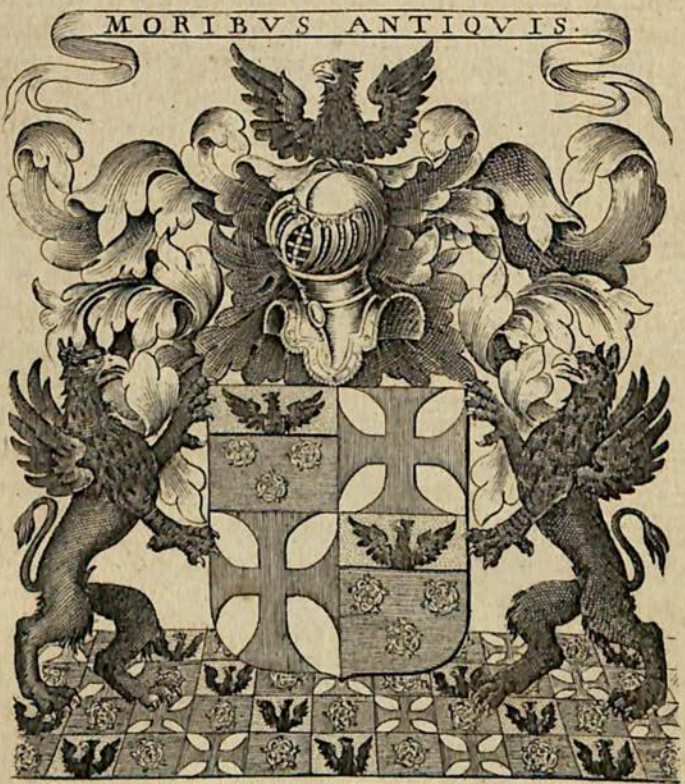
Chanlecy. The anonymous armorial plate of an

ecclesiastic belonging to this Burgundian family, allied with the arms of Semur and Thiard.

Claude Sarrau. Armorial plate in two sizes; the larger one only is signed Briot, although it is probable the same artist, Isaac Briot, engraved both. The owner's name does not appear on either plate. Claude Sarrau, councillor to the parliament of Paris, died in 1651. His correspondence with the savants of the day was edited and published by his son Isaac in 1654.

De Chaponay. Prévôt des Marchands de la Ville de Lyon en 1627. Two handsome armorial plates, without the owner's name, quarto and octavo. The quarto plate has the arms of Chaponay imposed upon those of family connections; lions support the shield, which rests on a platform composed of a mosaic pattern of all the principal charges found on the various shields. This is a very fine decorative plate. Signed Joan Picart incidit.

Ex-Libris Alexandri Petavii in Francorum curia consiliarii. Pauli filii. This is the fine armorial plate of Alexander Petau, who inherited a splendid library from his father, Paul Petau, conseiller au parlement de Paris, born in 1568, died in 1613. On the death of Alexander his manuscripts were purchased by Christina of Sweden, who bequeathed them to the Vatican. The printed books were sold at the Hague in 1722, along with those of Mansart, the famous architect. On the plate the shield rests on a mosaic platform, composed of the principal charges in alternate squares correctly tinctured. Motto: "Moribus Antiquis."



Ex Libris ALEXANDRI
Petavii in Francorum
Curia Conſiliarij. Pauli filij

Louis Brasdefer. In two sizes, each having the owner's name. Arms surrounded by two branches of laurel; the tinctures are indicated by initial letters only.

Ex-libris de Guillaume Grangier. Faict à Nancy par J. Valdor. An armorial plate, with six lines of Latin verse. The artist, Jean Valdor, a Liègeois, was residing in Nancy in 1630, which approximately fixes the date of this plate; he afterwards went to Paris, where he was living in 1642.

Auzoles, Sieur de la Peyre, of a family of Auvergne, author of "La Sainte Chronologie" (1571-1642). A quarto armorial plate without owner's name, but signed Picart fe. The shield hangs from the neck of a lion. Motto: "Sub zodiaco vales."

Brinon. Norman family. Anonymous armorial plate.

Pierre Sarragoz, of Besançon. Armorial plate, without owner's name, signed P. Deloysi sc. The plate contains a number of coats-of-arms, statues, and a bust of the Emperor Rodolf II., to whom the Sarragoz family, originally from Spain, owed their nobility. Pierre Sarragoz died October 14, 1649, according to his epitaph in the church of St. Maurice at Besançon.

Of engravings by Pierre Deloysi, of Besançon (called *le vieux*), few examples are known. He was a goldsmith, and engraved the coins issued in his native town.

De Regnouart. Armorial plate. Motto: "Age. Abstine. Sustine."

Charreton. Armorial plate, name below shield.

Ex-libris de Roquelaire. Armorial plate, without owner's name, signed L. Tiphaigne. The arms are surrounded by the collars of the orders of Saint Michael, and of the Holy Ghost.

Ex-libris de Chassebras. Armorial plate, with the name on a ribbon.

Boussac, of Limousin. Armorial plate without owner's name.

Antoine de Lamare, Seigneur de Chenevarin. An armorial plate with the inscription "Ex-libris Antonii de Lamare, D. de Cheneuarin." This plate was found on the cover of a book having the signature Antoine de Lamare, and the date of its acquisition, 1629. A very interesting feature about it is that above the shield is printed (typographically) the blazon of the arms of Lamare, and of those of the families of Croisset and of Clercy, with whom he was connected.

Ex-libris des frères Sainte-Marthe. Armorial plate. Motto: "Patriæ felicia tempora nebunt." Signed J. Picart sc.

Jean-Pierre de Montchal, Seigneur de la Grange. Armorial, without owner's name. Motto: "Je lay gaignee." In his "Traité des plus belles bibliothèques de l'Europe" (1680), Le Gallois mentions the library of De Montchal amongst those recently sold or dispersed.

Nicolas-Thomas de Saint André. A large plate without owner's name. Motto: "Pietate fulcior."

Ex-libris de Scott, Marquis de la Mésangère, in Normandy. Armorial plate without the owner's name.

Ex-libris de Garibal. Languedoc family. Name below shield.

Ex-libris de Berulle. Name below shield.

Ex-libris de Bovet. Anonymous. Armorial. Family of Dauphiné.

Bernard de Nogaret, duc d'Epernon. Large anonymous armorial plate of handsome design. The shield surrounded by the collars of the orders of Saint Michael, and of the Holy Ghost. A very fine plate, probably the work of an Italian artist.

Messire François de Varoquier. Chevallier de l'ordre du Roy son con^{er} et maistre d'hostel ord^{re} Tresorier de France G^{nal} des Finances et grand voier en la generalité de Paris. Motto: "Recta ubique sic et cor."

Le Féron. Armorial plate without owner's name. The principal charges are repeated on the mosaic pavement which supports the shield.

Le Puy du Fou. Two sizes, both without owner's name. Armorial. Signed J. Picart. Poitou family.

Joannes Bardin, presbyter. Motto: "Hic ure, hic seca, modo parcas in æternum." Two sizes, armorial.

Lesquen. An armorial plate without owner's name. Motto: "VIN CEN TI." Breton family.

François de Malherbe (1555-1628). The poet had plates in two sizes, both armorial, and both probably engraved early in the seventeenth century, and with the tinctures incorrectly shown. Neither bears the owner's name. Poulet-Malassis reproduces the larger plate.

Amy Lamy. A curious and exceptional plate,

having the portrait of this unknown bibliophile, with the motto: "Usque ad aras," and six lines of complimentary Latin verse.

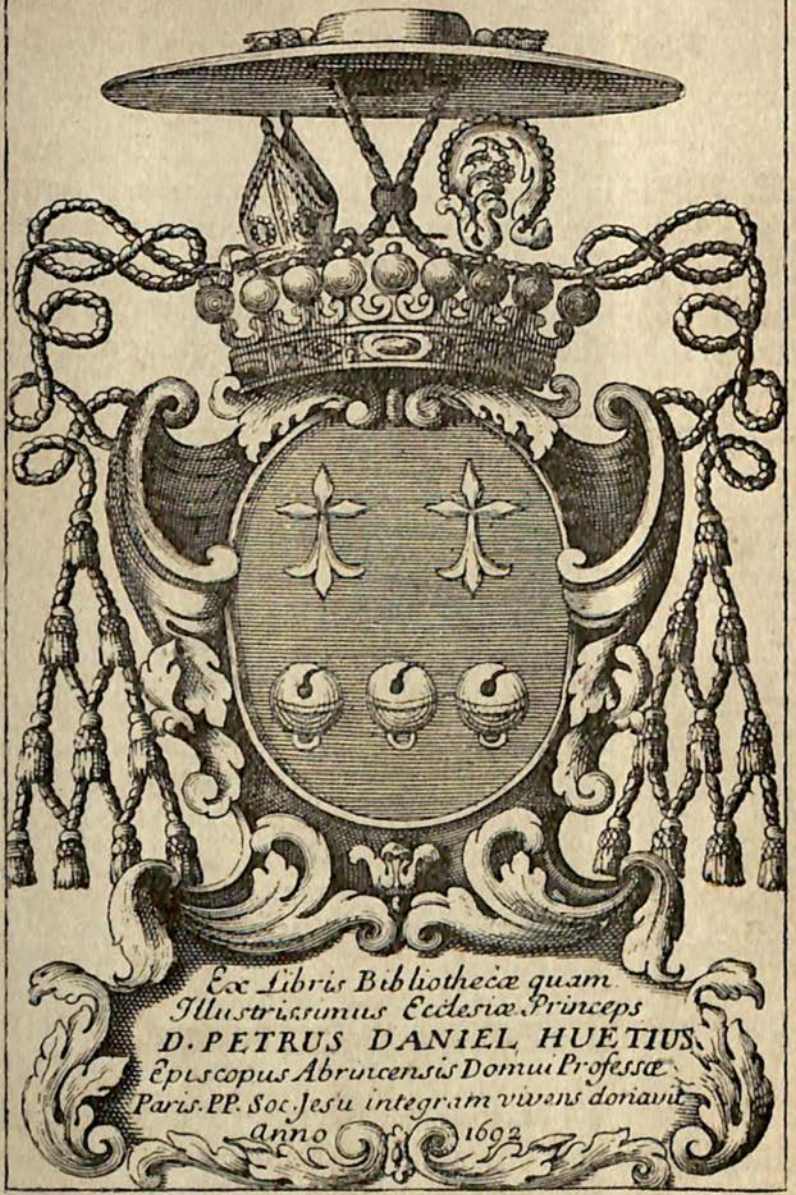
A large anonymous armorial book-plate (unknown), with the motto "In manus tuas Domine sortes mea," signed J. de Courbes fecit, with several other plates which cannot be identified, complete the list of plates of this period mentioned by Poulet-Malassis. In most cases he gives details of the arms and crests which students who desire to be conversant with French heraldry may consult with advantage.

It will thus be seen that the proportion of book-plates which can be positively assigned to a date prior to 1650 is small. Omitting those which were produced in the provinces on the German frontier, or under the influence of foreign artists, it will be remarked that all the plates produced within the geographical limits of the France of that period were essentially heraldic in character, composed of emblazoned shields, with helmets, crests, mantling, and supporters, often surrounded by wreaths of laurel or palm branches, and frequently resting on handsome mosaic platforms, decorated with the principal charges of the shield. And so generally was the science of heraldry understood in those days, that on only about one-half of the plates was it deemed necessary to add the owner's name to the shield displaying his arms.

Plates of the time of Henry IV. and Louis XIII. were probably never very numerous, and the large size in which they were produced, for the massive folios then in vogue, has militated much against

their preservation. They are, of all book-plates, the most eagerly sought for by collectors; they are rare, they have great artistic merit, and the heraldry is of the grandest and purest style ever known in France. Pierre d'Hozier compiled a list (which has never been published) of the names, titles, and arms of one hundred and twenty-five persons, who, in 1631, were known as collectors and lovers of works on heraldry, history, and genealogy. This list was accompanied by drawings of the armorial bearings of each of the one hundred and twenty-five collectors, engraved by Magneney and J. Picart—the cream of the book-lovers of the day, *la fine fleur des bibliophiles*, all possessors of libraries, and it may also be reasonably supposed, all possessed of ex-libris.

Yet of all these Poulet-Malassis asserts that he has found but five whose plates are known at present, namely, those of Le Puy du Fou, Montchal, Auzoles de la Peyre, Jean Bigot, and the brothers Sainte-Marthe. Of the remaining one hundred and twenty no book-plates are known; that they must have had them is reasonably certain. But where shall we find them, or shall we ever find them? *Mais ou sont les neiges d'antan?*


Ex Libris Bibliothecæ quam
Illustrissimus Ecclesiæ Princeps
D. PETRUS DANIEL HUETIUS
Episcopus Abrincensis Domui Professæ
Paris. PP. Soc. Jesu integram vivens donavit
Anno 1692

EXAMPLES OF EX-LIBRIS.

From 1650 to 1700.

THE plates of *André Felibien*, escuier, sieur des Avaux, seigneur de Iavercy, Historiographe du Roy, are notable as being dated 1650 and as marking the commencement of a transition period. The

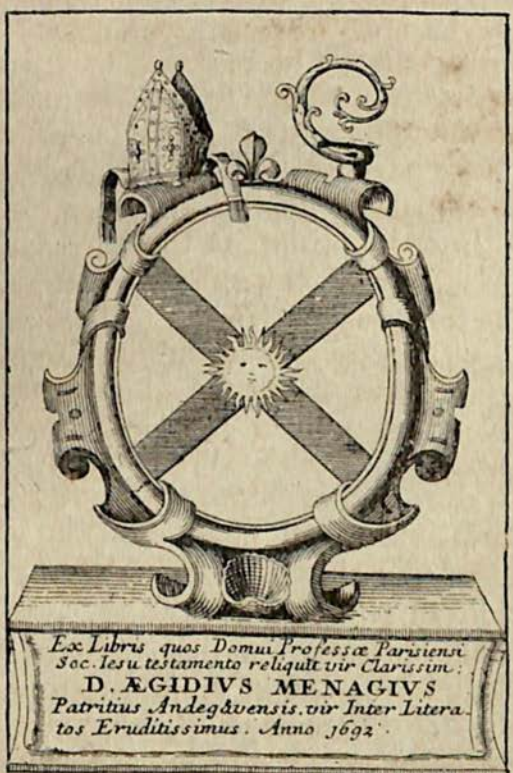
heraldic style begins to show variations; the mantling becomes less sumptuous and decorative, and the helmets are displaced by coronets, often usurped by those who have no right to them by

birth, title, or estates. The shields change from the old square French shape to oval, surrounded by a framework, or a decorative cartouche. The fashion of resting the shield and supporters on a mosaic pavement, with a geometrical heraldic design, disappears, to be replaced by a small piece of landscape with grass and flowers, or the shield and supporters stand firmly on a square solid base resembling a flight of steps, or an architectural plinth.

Of this transition period the most interesting plates are those recording, in the one case a gift, in the other a legacy, of valuable books to the College of Jesuits, in Paris, in 1692. These books had been collected by two of the most famous bibliophiles of the century, Pierre Daniel Huet, Evèque d'Avranches, and Gilles Ménage, Doyen de St. Pierre d'Angers. Bishop Huet chose to present his books during his lifetime (he survived the parting, and lived until 1721), and the gift was of great value, consisting, as it did, of 8,312 volumes, besides many rare manuscripts.

The Jesuit fathers recorded their gratitude on ex-libris (four sizes) of an appropriately rich character, carrying the arms of Bishop Huet. They went to less expense in showing their appreciation of the legacy of Ménage, perhaps because he was dead (he died July 23rd, 1692), or perhaps because he only left them about 2,000 volumes. Neither Bishop Huet nor Dean Ménage appears to have used an ex-libris, but the bindings of their books carried their arms stamped in gold on the covers. An account of the libraries of these famous collectors is given in "L'Armorial du Bibliophile."

Between 1650 and 1700 the number of book-plates is not large, nor are they of any exceptional interest, beyond showing the gradual alteration in


Ex Libris quos Domui Professæ Parisiensi
Soc. Iesu testamento reliquit vir Clarissim.
D. ÆGIDIVS MENAGIVS
Patritius Andegavensis, vir Inter Litera-
tos Eruditissimus. Anno 1692.

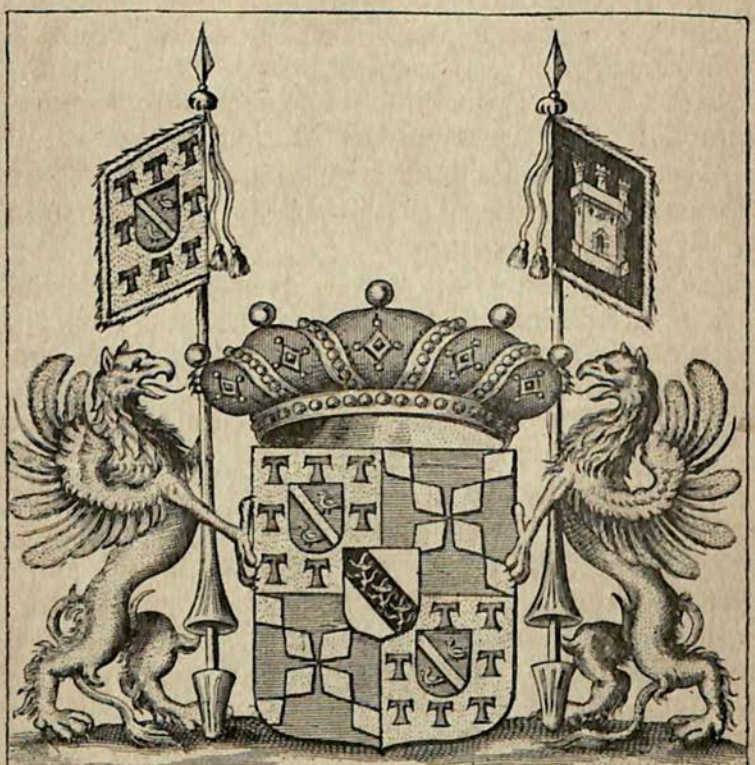
style. It will suffice to name a few of the finest examples.

Nicolas Martigny de Marsal, by Sebastien Le Clerc. Four sizes, dated 1655 and 1660.

Guillaume Tronson. Signed A. B. Flamen.

Hadriani de Valois, dom. de la Mare.

Jerome Bignon, grand maitre de la Bibliothèque



MESSIRE PIERRE COLOMA BARON
DE MORIENSART, &c. 1657.

du Roi. A fine armorial plate, probably engraved by François Chauveau.

Leonor Le François. Motto : "Meliora sequentr," dated 1673.

Charles Maurice Le Tellier, archevêque de Reims. Signed J. Blocquet, 1672.

Louis François du Bouchet, Marquis de Souches. Signed Mavelot, graveur de Mademoiselle.

Mgr. Pellot, Premier President du Parl^mt^ de Normandie. Signed J. T., probably Jean Toustain, an engraver of Normandy.

This President Pellot possessed a valuable collection of Spanish and Italian books.

Guyet de la Sordière, a plate bearing the arms of several family alliances of la Sordière.

Charles, Marquis et Comte de Rostaing. Signed P. Nolin. This fine heraldic plate does not bear the name of its owner, but as it is exactly reproduced in the Armorial of Segoing, with the inscription "Armes d'alliances de Messire Charles marquis et comte de Rostaing, gravées par son tres humble serviteur Pierre Nolin, 1650," we are enabled at once to identify the plate, and to fix its date.

Simon Chauuel, chevalier, Seigneur de la Pigeonniere, Conseiller du Roy, etc. Signed P. Nolin.

This book-plate is also reproduced in the Armorial of Segoing, which indeed contains about sixty copies of ex-libris copied by Nolin, either from his own works, or from plates belonging to his customers, or his brother artists.

Denis Godefroy. Died in 1681. Ex-libris in two sizes, both armorial.

Potier de Novion. An anonymous ex-libris, identified by the arms, and signed by Trudon. The only known book-plate signed by this artist, who yet engraved all the plates to illustrate his "Nouveau traité de la science pratique du blason," published in 1689.

Jules-Hardouin Mansart, superintendent of buildings under Louis XIV. Signed Montulay Lenée. Heraldic plate, no name.

Jean-Nicolas de Tralage, a nephew of La Reynie, commandant of police. De Tralage presented his valuable collections to the Abbey of Saint Victor in 1698.

In many cases these plates have been identified only by the arms they carry. Ex-libris had not yet become truly fashionable amongst bibliophiles of the first rank, arms and devices being still generally stamped on the covers of their books, the names of the owners being seldom considered necessary in a society where every person of any position was compelled to understand heraldry, and to be acquainted with the armorial bearings of the principal families.

EXAMPLES OF EX-LIBRIS.

From 1700 to 1789.

THE rapid multiplication of books and libraries during this period naturally led to a corresponding increase in the use of ex-libris. These remain, for the greater part, heraldic in design, in fact, more pretentiously heraldic than ever. For, with the progress of education and the advance of philosophical speculation in France, men of taste and men of wealth began to realize the absurdity of assuming heraldic bearings, and, seeing what a sham the whole thing had become, finished by acquiring arms *by purchase* to keep in the fashion. About the same time a new style of ex-libris comes in, more fanciful and artistic than of yore, but it must be confessed of a less practical character.

Helmet, wreath, and mantling disappear, whilst the shield and coronet no longer face one boldly and squarely, but appear in fantastic perspective; the supporters assume attitudes never before contemplated in heraldry—under the shield, over the shield, or playing at hide and seek behind the shield. Cupids, angels, cherubim, and mythological deities lend their aid, and a background of clouds, with or without rainbows, completes the curious fashion in vogue about 1750, which lasted, with some modifications, down to the time of the Revolution.

As time creeps slowly forward dated plates

become more fashionable, and the owners' names are more generally inserted. Indeed the vanity characteristic of the French nation begins to assert itself in lengthy inscriptions setting forth the high-sounding titles, distinctions, and offices held by the owners of these elaborate armorial book-plates.

The plate of the Abbé de Gricourt shows us that he considered the terrestrial globe unworthy to bear his coat-of-arms, which is therefore being carried away to its native home in paradise by a swarm of little angels singing psalms in his praise, and weaving garlands of flowers to crown

TENDRE ET FEAL
Michel Comte de Faulrieres Exempt
des Gardes du Corps Mestre de Camp
de Cavalerie et Lieutenant de Roy
de la Province de Charollois
1730.
Ferrand Sculp.

Ex Libris Petri Antonii
Convers Laudonensis N°

his achievement. This ambitious plate is signed by A. T. Cys (Adrien Théry, à Cisoing), who was a brother of the Abbé Gricourt.

The plates of this period are, for the greater part, affected in style, pompous, and even ridiculous

in their assumptions. Shields in impossible attitudes, either resting on nothing, or falling over the supporters. These, in their turn, no longer perform their ancient duties seriously, but lounge about, lie asleep at their posts, or yawn with *ennui* at having to take a part in such a farce as heraldry

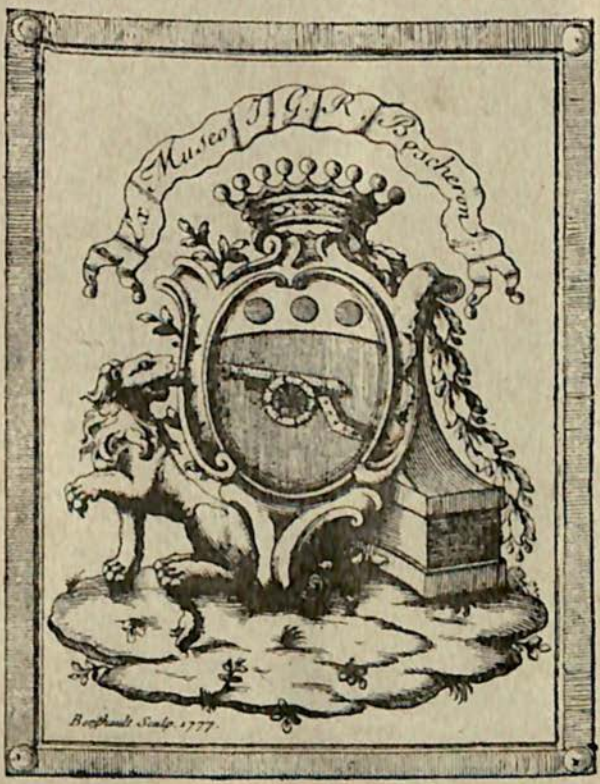
Le Chr De Bellebache
officier de Cavalerie au Regt Dartois
1771

in France had now become. As for the few plates of this period which preserve the ancient regularity of form and correct heraldic drawing, these usually belong to the families most entitled to bear arms, yet they look archaic and formal beside their more ornate brethren.

The plates which have been reproduced to illustrate this period, 1700 to 1789, have been selected principally with a view to showing the varying styles in fashion in each decade, until we reach a date when French society is rudely convulsed by political events.

Three scarce plates are those of Louis XV., of

Fran.Mouchard Ec.r Anc.députe
de la V. de la Rochelle au Con.seil royal
de Commerce. 1732.


Ex Musæo I. G. R. Boscheron
Berthault Sculp. 1777.

Madame Victoire de France, and of the Bastille. That of Louis XV. is a fine plate for folio size, designed by A. Dieu and engraved by L. Audran. It has a monogram of double L on a shield, which

is surrounded by trophies, and surmounted by the royal crown.

The plates for Madame Victoire de France (daughter of Louis XV.) and for the Chateau de la Bastille bear the French arms—azure, three fleurs-de-lys or.

Libellorum suplicum Magister,
à mandatis Regiæ celsitudinis,
Dominæ Provinciarum Comitissæ,
et in supremâ Galliarum curiâ
senator ad honorem. 1777.

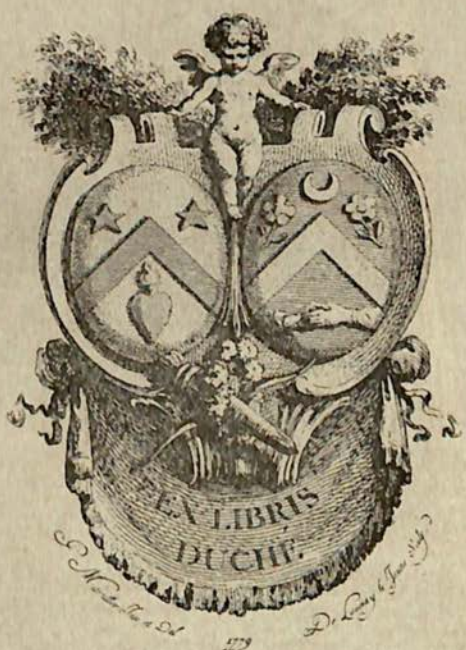
Apart from heraldry, we have now reached the period when purely artistic and decorative ex-libris commence to show themselves, and when artists such as Ferrand, Beaumont, F. Montulay, L. Monnier, Nicole and Collin, both of Nancy, J.

Traiteur, de la Gardette, Berthault, L. Choffard, Le Roy, Cochin, Gravelot, Marillier, Moreau le jeune, Pierre St.-Aubin, and Gaucher, put some of their best work into these little copper plates.

Even Boucher condescended to engrave a few

plates, of which, however, but three are known, and one only is signed.

With the multiplication of books in the eighteenth century, came a proportionate decrease in their intrinsic value. With the exception of an occasional *édition de luxe*, or of books scarce only because



they ought never to have existed at all, the real *amateurs* (Oh! Englishman, please read this word in its correct sense, not as we customarily misuse it) of bookbinding found their hobby almost useless.

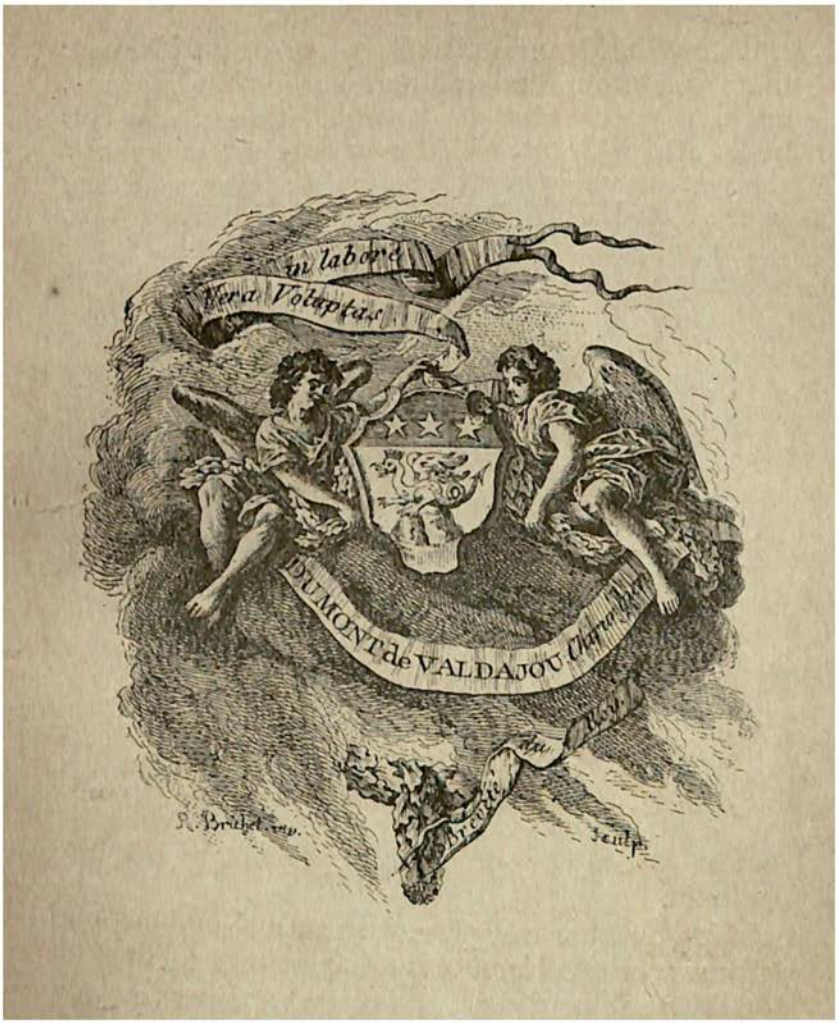
Why spend pounds to bind a book which cost but a few shillings? Why put costly clothing on a

child having 9,999 brothers, all so exactly similar that the father and mother, author and printer, could not discriminate between them? As the book was bought so it generally remained, or,

as an especial honour, it might perhaps be put into half calf.

Exit whole morocco, with arms emblazoned on the sides, and monograms in dainty tooling on the back.

Enter modern book-plate.


In labore
Vera Voluptas
DUMONT de VALDAJOU
Chev.
Roy.
Arm.
du
Bruxelles
L. Brithel inv.
sculp.

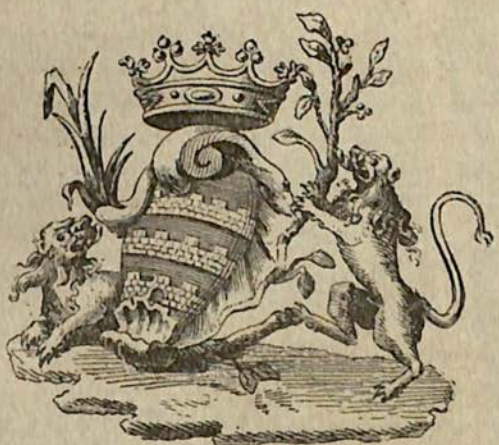
Under the Bourbons the government of France was an absolute monarchy tempered by epigrams, and regulated chiefly by priests, soldiers, and the ladies of the Court. The system was vicious and corrupt, but very simple, and eminently satisfactory to the privileged classes. It ruined France, but, whilst it lasted, the kings and their mistresses, the

nobility, and the clergy, enjoyed all the pleasures, and most of the vices, this life could afford.

Of the military men who acquired power few appear to have indulged in literary tastes, or to have formed libraries. Many handsome ex-libris exist, carrying warlike trophies,—cannons, drums, tents, and flags,—such, for instance, as that of Claude

L'ABBE DE GRICOURT
1750

Martin, but few indeed of these plates bear the names of any of the more famous French commanders. Even the plate of Murat is doubtful, for what time had *le beau sabreur* for books? Of the famous Court beauties who held influence over the kings, some possessed, and others affected, a taste for books, and volumes from their collections are eagerly sought for, partly for their associations,



MURAT

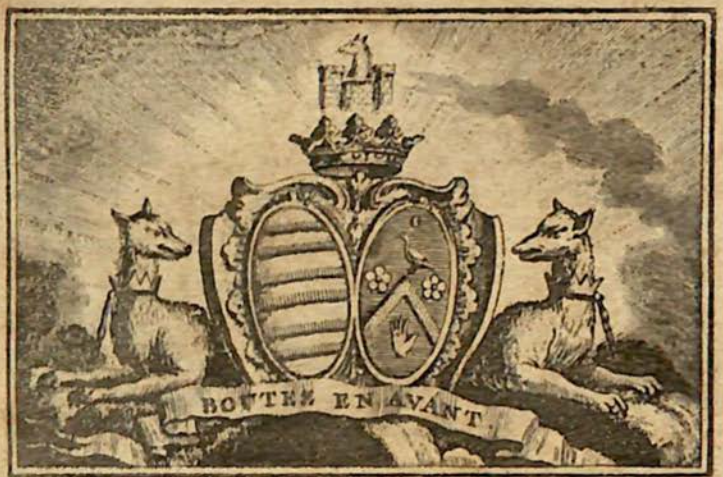
and partly on account of the elegance of their bindings. To name three or four of the most beautiful and most famous of these fair bibliophiles will suffice. First comes Diane de Poitiers, whose monogram, interlaced with that of her royal lover, Henri II., is to be found (along with the crescent of the chaste goddess Diana) on many books exquisitely bound by Le Faucheux. The Marquise de Maintenon, widow of the deformed jester

Scarron, who became the wife, if not the queen, of Louis XIV., was a woman of great tact and intelligence. She formed a valuable library; her books were handsomely bound, and stamped with her arms,—a lion rampant between two palm leaves. The Marquise de Pompadour, whose books (principally dedicated to the *menus plaisirs du Roi,* like their owner) were bound by Biziaux, Derome, or Padeloup, and decorated with her arms,—azure, three towers argent. A book-plate was engraved for her, anonymous, but having the above-named arms; it does not appear, however, to have been fixed in her books. La Pompadour died of small-pox in 1764, and her books were sold in Paris in the following year.

"But where is the Pompadour now?
This was the Pompadour's fan!"

Next comes the Comtesse de Dubarry, the last favourite of Louis XV., who, less fortunate than her rival, la Pompadour, survived her royal protector, nay, even royalty itself, and died on the scaffold in December, 1793. Ignorant as she was, she formed a small but valuable collection, her books being bound in red morocco, all richly gilt, and ornamented on the sides with her arms, and her motto, *Boutez en avant.* Reslan was one of her binders. Louis XV. remarked, "La Pompadour had more books than the countess, but they were neither so well chosen nor so well bound, we therefore create her *Bibliothécaire de Versailles.*"

Poor Dubarry! She could scarcely read, and could not spell; her books were selected to dispel



L. Le Grand Sculp.

the *ennui* and divert the mind of the debauched old king in the last few years of his shameful life. Yet is she worthy of mention here, if for one

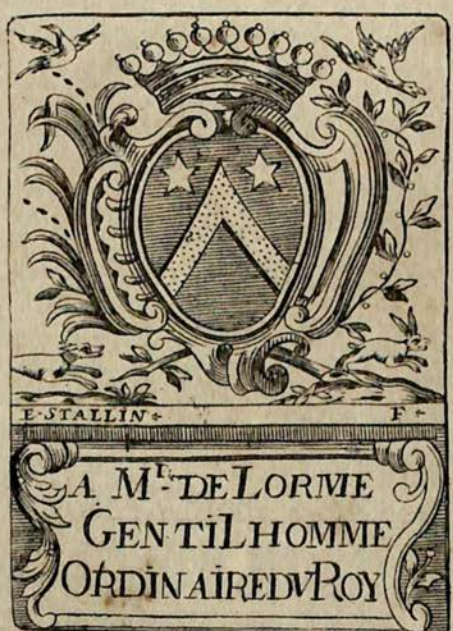
thing only, she possessed a book-plate, of which, however, she made but little use.

But Louis le Bien-aimé died of small-pox in 1774, and henceforward the Dubarry fades from sight for nearly twenty years, until we see her once again, on the way to the guillotine, where,

unlike most of the aristocrats who preceded her, she lost courage, and vainly shrieked for mercy from those who knew not what it was.

Louis XV. was known as *le Bien-aimé*, but years before his death his name had lost all the influence it had ever possessed, and

"Le Bien-aimé de l'Almanac,
N'est pas le Bien-aimé de France,
Il fait tout *ab hoc*, et *ab hac*,
Le Bien-aimé de l'Almanac.
Il met tout dans le même sac,
Et la Justice et la Finance :
Le Bien-aimé de l'Almanac,
N'est pas le Bien-aimé de France."



The accession of Louis XVI. gave rise to great hopes for the regeneration of France; he possessed domestic virtues, was married to a young and beautiful wife, and as a master locksmith might, no doubt, have earned a comfortable livelihood.

But he lacked decision of character and clearness of perception. He was incapable of reading the signs of the times, or of changing the vicious system of government he inherited from his forefathers. So he, who was in many respects the best of the Bourbons, suffered for the crimes and follies of his ancestors.

THE FIRST REPUBLIC.

A DECREE was proposed on June 20th, 1790, by Lameth, that the titles of duke, count, marquis, viscount, baron, and chevalier should be suppressed. This was carried by a large majority in the French Assembly, and all armorial bearings were abolished.

Scott says that at the period of the outbreak of the Revolution there were about 80,000 families enjoying all the rights, privileges, and immunities of nobility.

When all around was in a state of turmoil and revolution, armorial book-plates became dangerous to their owners. Many were torn out and destroyed, others were altered and adapted to the feelings of the time by changing high-sounding titles into the simple style of a French citizen.

The ex-libris of the Citizen Boyveau-Laffecteur may be cited as an example. Before the Revolution he used an allegorical plate on which was shown a young calf drinking at a fountain (Boyveau); on his shield he carried a stork, as an emblem of prudence and wisdom, and the whole was surmounted by the handsome coronet of a count. Now, Monsieur Boyveau-Laffecteur was a doctor of medicine, and the inventor of useful medical receipts, but whether he was a count,

or entitled to carry the coronet of one, is more than doubtful. These are minor details, however, for when the Doctor found that coronets, and the heads that wore them, were going strangely out of fashion, he effaced the obnoxious emblem of nobility, placing in its stead an enormous and aggressively prominent cap of liberty. This altered plate is found less frequently than the former; it may be that on the restoration of the monarchy he replaced the coronet, and re-elected himself a count.

Another altered plate is rather less striking in its political inconsistency: "De la Bibliothèque de Nic. Franc. Jos. Richard, avocat en Parlement, Président à St. Diez." Simple and inoffensive as was this label, the owner thought it safer during the Revolution to cover it with another, thus: "De la Bibliothèque de Nicolas François-Joseph RICHARD, *Citoyen de St. Dié.*"

But a far more interesting souvenir of the Reign of Terror is the second book-plate of the Vicomte de Bourbon-Busset.

The first, which is signed Fme. Jourdan sculp., 1788, shows his armorial bearings surmounted by his coronet, whilst beneath are enumerated his titles and offices.

Over this plate is generally found pasted a much simpler design, showing how that the grand noble of 1788 under the monarchy had, in 1793, become plain Bourbon-Busset, a French citizen.

Another curious souvenir of the reverses sustained during the revolutionary period exists in the plate of "André Gaspard Parfait, comte de Bize-

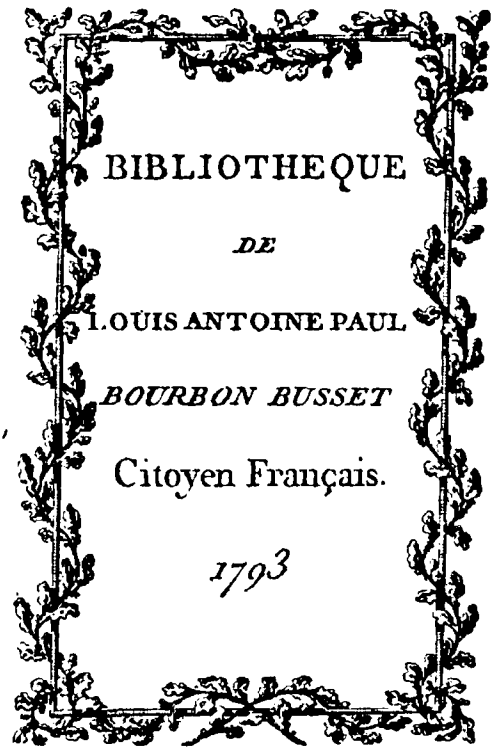
mont-Prunelé." Dessiné et gravé par Ch. Gaucher, de l'Acad. des Arts de Londres, 1781.

In the same year the Comte de Bizemont-Prunelé etched an ex-libris for his wife, Marie

Bibliothèque de M. le V.te de Bourbon Busset et Premier Gentilhomme de la Chambre, en survivance, de M.r le Comte d'Artois Colonel Lieutenant Commandant le Regiment d'Artois Cavalerie, Elu Général des Etats de Bourgogne, année 1788

Catherine d'Hallot, with a design of a somewhat remarkable nature considering the period. He represented himself amongst some ruins carving their arms on a pedestal. Thirteen years later we

find this nobleman, a refugee in England, earning his living as a drawing master. His business card, of ornamental design, bears the words: "M. Bizemont, Drawing Master, No. 19 Norton



Street, near Portland Street. Bizemont Sc. London, 1794."

Alexis Foissey, of Dunkirk, removed the coronet from his ex-libris to make way for "Equality"; P. M. Gillet, deputy from Morbihan, adopted the

cap of liberty, with the motto, "Liberté, Egalité"; and J. B. Michaud, on his plate, dated 1791, also has the Phrygian cap, with a ribbon inscribed, "La Liberté ou la Mort."

A short time since a collector in Paris purchased a cover on which was a small, mean-looking, printed book-label, under which showed the edges of another. On putting the cover to soak no less than three plates were found, the lowest one being as follows: An armorial plate, under the shield "Bibliothèque de Mr. de Villiers du Terrage, Pr. Commis des Finances." This plate, signed *Branche*, had been covered during the revolutionary period by a simple typographical label, reading "Bibliothèque du Citoyen Marc-Etienne Villiers," omitting all titles, and heraldic decorations, substituting the word citoyen in their place, and the whole surrounded by plain border lines.

Later on the book passed into other hands, and a still more humble plate was placed upon it, a small label having only the words "Bibliothèque Le Cauchoix Ferraud." This democratic individual, who suppressed even the word citoyen on his label, does not live in history, nor would he have acquired immortality here but that his poor little ticket probably saved two interesting plates from destruction.

One of the last ex-libris belonging to the period of the First Republic, and carrying republican emblems, is that bearing the name of Adjudant Général Villatte, who was promoted to that rank on February 5, 1799. His plate bears the Roman fasces surmounted by the cap of liberty, and,

LA LIBERTÉ OU LA MORT
Ex Libris J. B. Michaud
Pontissaliensis Legati in
Nat.li Conventu 1791

oddly enough for a military man, a shepherd's crook and hat, whilst two doves, or pigeons, complete this incongruous design.

From 1789, to the coronation of Napoleon I. as Emperor in 1804, the use of book-plates was considerably restricted.

THE FIRST EMPIRE.

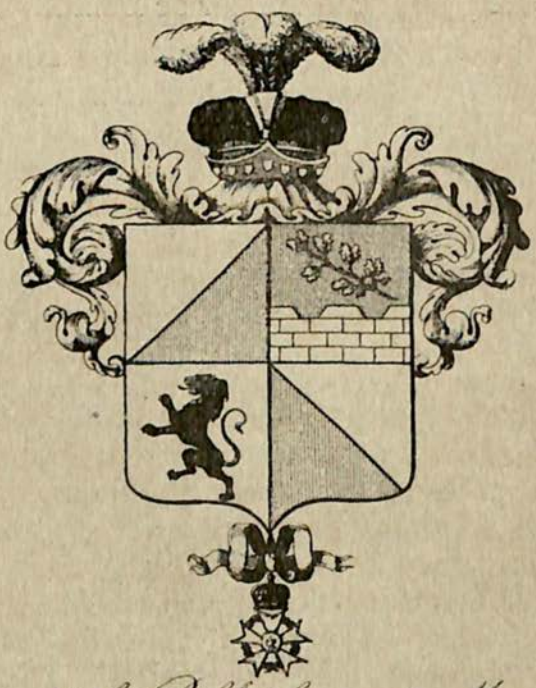
THE short and troubled reign of Napoleon left little lasting mark upon the heraldry of France. It is true he introduced some system, and a few innovations, but at the Restoration his innovations were rescinded, and with the Bourbons in power it need hardly be said that no kind of useful system could long exist.

For the heraldry of the First Empire a student cannot do better than consult the fine folios entitled, "Armorial Général de l'Empire Français. Contenant les Armes de sa Majesté l'Empereur et Roi, des Princes de sa famille, des Grands Dignitaires, Princes, Ducs, Comtes, Barons, Chevaliers, et celles des Villes de 1ere 2me et 3me Classe, avec les planches des Ornemens exterieurs, des Signes intérieurs et l'explication des Couleurs et des Figures du Blason, pour faciliter l'Etude de cette Science. Présenté à sa Majesté l'Empereur et Roi par Henry Simon, Graveur du Cabinet de sa Majesté l'Empereur et Roi, et du Conseil du Sceau des Titres. Chez l'Auteur, Palais Royal, No. 29 à Paris. MDCCCXII." The title-page is quoted in full; it is a curiosity in its way, the whole being beautifully engraved on a plate measuring 11½ inches by 8½ inches; all the other plates are of the same size, and many hundreds of armorial bearings are accu-

rately engraved and described. The work is a monument of patience and skill, and serves as a record of many princes, nobles, marshals, and generals, whose names and deeds were, during the Napoleonic period, as familiar as household words, but are now almost forgotten.

Napoleon decreed that order should exist in heraldry, as in every other branch of the state. His favourite artist, David, was called in to assist in devising new decorations, head-dresses, etc. The head-dress, invented by David to replace coronets, is called in French heraldry "une toque";

it somewhat resembles a flat Tam O'Shanter cap, slightly elevated in front, and though no longer used, it must be described, as it often occurs on book-plates of the period.



Princes carried a toque of black velvet, with a band of vair around the brim. In front a golden aigrette supported seven ostrich feathers.

Dukes wore the same, simply replacing the band vair by a band ermine.

Counts carried a toque of black velvet, with a band ermine. An aigrette, gold and silver, supported five feathers.

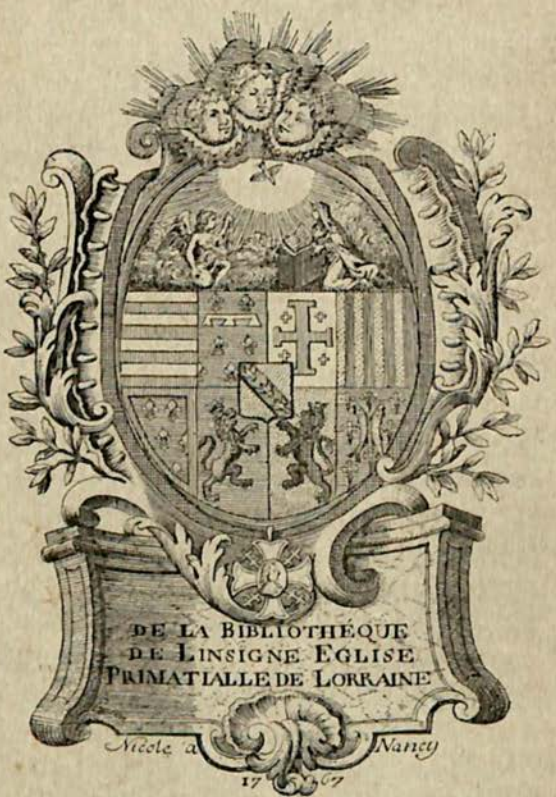
Barons wore the toque with a band counter vair. A silver aigrette supported three feathers.

Chevaliers carried a black velvet toque with a green band. A silver aigrette with one upright feather.

These were further subdivided and distinguished, so as to show whether the rank was military, naval, civil, or ecclesiastical.

Another feature in Napoleonic heraldry was the revival of an ancient ordinary, entitled *champagne*, occupying a third of the shield in base; it frequently occurs in arms granted under the Empire, but is now obsolete. In fact, on the restoration of Louis XVIII., an ordinance was issued abolishing all the innovations introduced by Napoleon, some of which deserved a better fate.

One plate may be named which forms an exception to the monotonous regularity of the heraldic style under the First Empire; it is that of Antoine Pierre-Augustin de Piis, a dramatist. His monogram hangs on a palm tree, each branch of which bears the name of some well-known singer,—Panard, Favart, Collé, etc., whilst beneath are the titles of the vaudevilles he had himself written. Another artistic little plate (see page 83), of this period is that of M. Dubuisson, dated 1805.


DE LA BIBLIOTHEQUE
DE L'INSIGNE EGLISE
PRIMATIALLE DE LORRAINE
Nicole a Nancy
17 67

MODERN EX-LIBRIS.

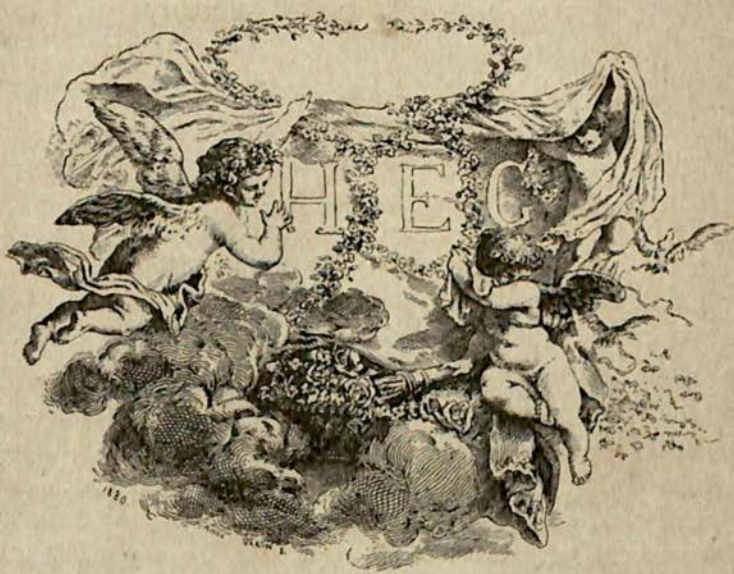
FROM the downfall of Napoleon, and the restoration of the Monarchy, until about 1850, art, as shown in ex-libris, appears to have slumbered; scarcely anything can be found but a dreary repetition of heraldic plates, without character and without style.

As Poulet-Malassis observes, they appear to have been turned out to pattern indiscriminately by the Parisian engravers. The pattern most in request was a kind of strap, or sword-belt, which surrounded the shield or monogram of the owner.

Even in this dreary waste, without art, without originality, there is just one plate which calls for remark. It is that of Alphonse Karr, the author, and represents a wasp (the symbol he chose) busy writing on a long parchment. Probably this was designed for him by Grandville, the caricaturist. This plate almost marks a division line between the old engraved copper plates with their stiff and formal heraldry, and the modern etched ex-libris, with designs free and graceful,—allegoric, pictorial, allusive, humorous, anything, in fact, that is not heraldic, or in which, at least, if there be anything of an armorial nature, it is made subservient to the general design, and as little conspicuous as possible.

Some well-known artists of the day having set

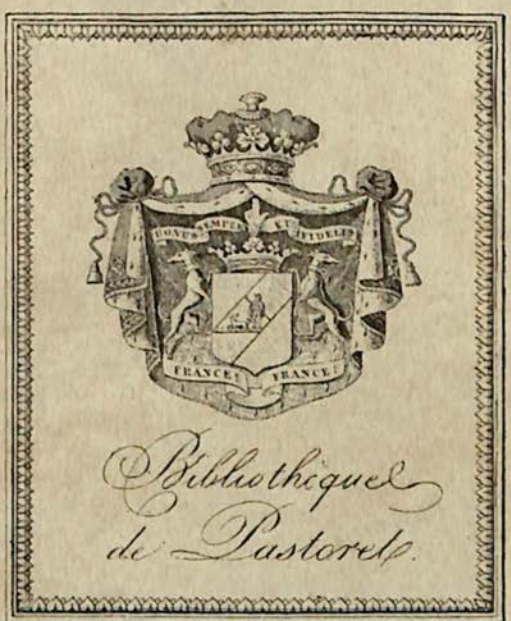
the fashion, it became "the thing" with literary men—plebeian people, of course—to discard heraldry, and to have ex-libris emblematical of their studies, their tastes, or their principal works, as in the plates, for instance, of Victor Hugo, Theophile Gautier, Manet, Octave Uzanne, and others.



Apart from what may be termed the original and characteristic book-plates of some of the leading men in arts and letters, French ex-libris of the first fifty years of this century may be divided into three leading styles: 1. The plain armorial shield, or seal, with heraldic bearings. 2. The plain printed label, either in modern type, or in imitation of that of the fifteenth century.

3. Type-printed, surrounded by a wreath of flowers, a belt, or a strap.

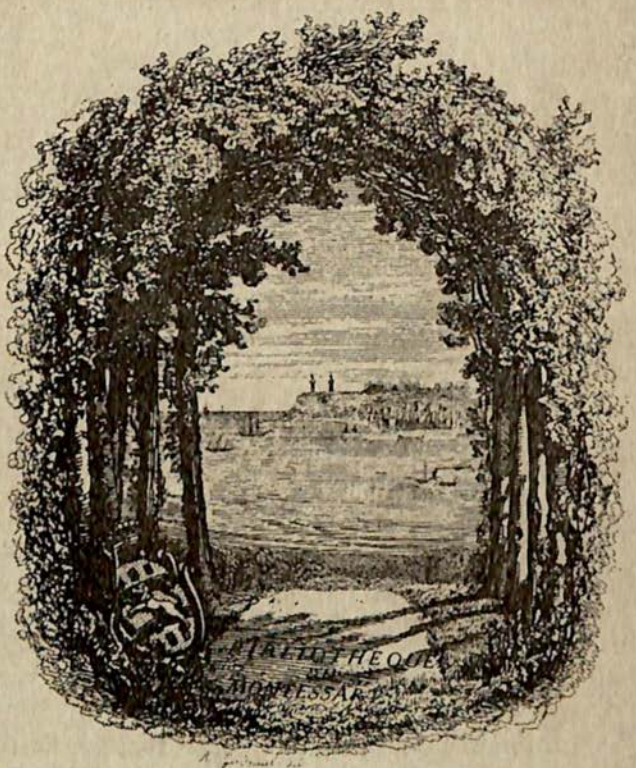
All, or nearly all, come under these headings, and are about as artistic as the labels on a bottle of champagne, or a box of bonbons. They proclaim the ownership of the volume, but tell us little of his personality.



A characteristic example of the formal pompous book-plate in vogue during the second Empire is that of Amédée David, Marquis de Pastoret, a politician and littérateur, who was born in 1791, and died on the 19th May, 1857. His war cry, "France! France!" recalls the fact, little to his credit, that he was one of the first to accept the

results of Louis Napoleon's *coup d'état*, and to profit by it.

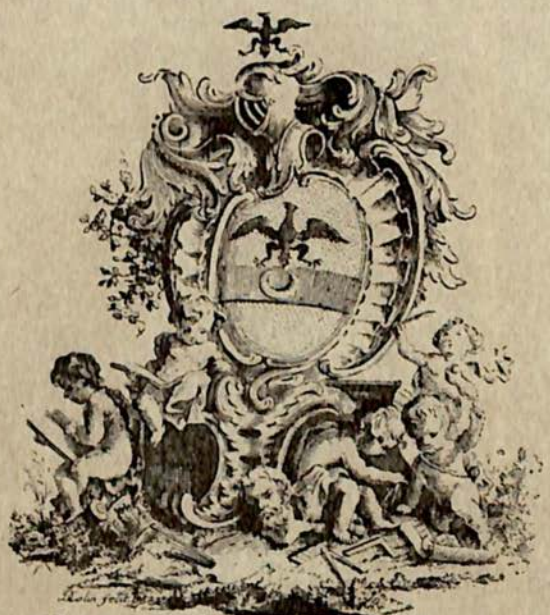
A new fashion which arose in ex-libris, almost synchronous with the rise of the second Empire, dispelled much of this formality and monotony.



Individuality and originality were displayed, often weak and puerile, but superior to the dull uniformity which had prevailed in the previous generation. Statesmen, literary and scientific men, even artists, began to mark their books in this

way, and their plates were almost as varied as their tastes and characters. Their designs may not always please, may sometimes even shock, as does that of *Niniche*, but at least they do not weary with their sameness.

But of all the modes in ex-libris there is one, at

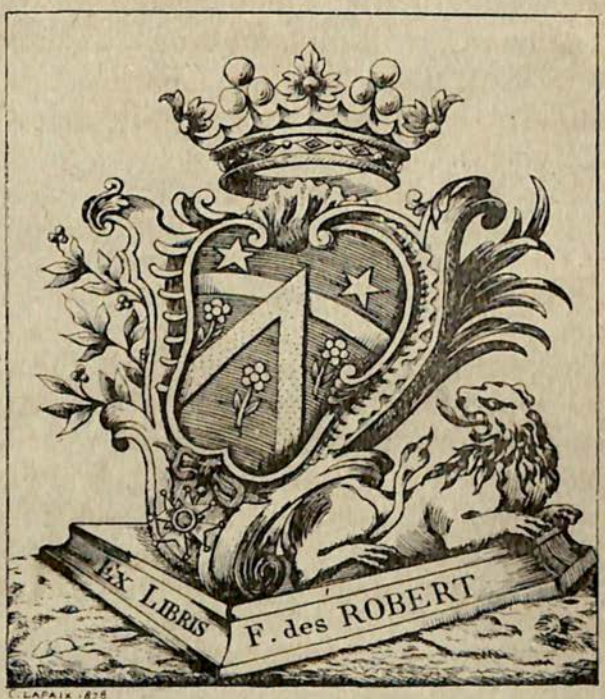


Bibliotecque de M.r Here'

least, which always pleases, whether French or English, namely, the photographic portrait of the owner carefully reproduced by a cunning engraver, and furnished with bookish surroundings.

The portrait ex-libris has great interest for the collector, but the simple photograph, in all its detestably scientific truth and brutal exactitude, is

no more to be admitted on a well-regulated ex-libris than into the bosom of any respectable and God-fearing family. Those who, in this faithless age, have still grace enough left to thank heaven for anything, may add one *Dieu Merçi* for the consoling fact that all photographs will fade.



The power to appreciate beauty is but one factor in many that go to the forming of an artist, yet it is the indispensable.

Who, then, amongst modern French artists, has produced the most beautiful and characteristic ex-libris? The question is too difficult to solve

offhand; it is, indeed, a matter of taste. Many would select Aglaüs Bouvenne, others might suggest Félix Buhot, or C. E. Thiéry.

Other modern artists who should be mentioned are Bracquemond, who, amongst other good work, produced a plate for M. A. Bouvenne himself, the very simple and severe mark for the late Poulet-Malassis, with its vigorous assertion, *Je l'ai*, as well as the plates for Charles Asselineau and Paul Arnauldet, the latter with its anti-Grolier motto, *Nunquam amicorum!*

François Courboin, Félicien Rops, and Paul Avril have also produced some light and graceful designs for modern ex-libris.

The style of a book-plate may be taken as some indication of the tastes and nature of the owner, and this is particularly true of modern French ex-libris, in which artistic fancy and originality have full swing. From this point of view a collection may have more value than might at first be supposed. It would be claiming too much to assert that no great or wise man ever had an ugly or an inappropriate book-plate, yet it may be safely assumed that few but men of taste and culture possess really artistic book-plates.

THE FRONTIER PROVINCES.

IN June, 1881, M. Auguste Stoeber wrote some articles on Alsatian book-plates which were published in the "Express de Mulhouse." In response to the persuasion of his friends he re-published these notes in a pamphlet entitled "Petite Revue d'Ex-Libris Alsaciens, par Auguste Stoeber, avec un facsimile de l'Ex-Libris de C. Wolfhardt, dit Lycosthenes, de Rouffach." Mulhouse, Veuve Bader et Cie, 1881. M. Stoeber died a few years later, and his little pamphlet is now exceedingly scarce. We have seen that M. Poulet-Malassis gives 1574 as the year of the first dated French ex-libris; M. Stoeber claims for Alsace a more ancient ex-libris, which is not dated, but from its history must have been engraved before 1561. It belonged to Conrad Wolfhardt, who pedantically translated his family name into *Lycosthenes.* He was born at Rouffach in 1518, studied at Heidelberg, became a professor at Basle, where he died on the 25th March, 1561. His book-plate appears to have been engraved on some soft metal, either lead or pewter; there is no attempt to show the tinctures on the shield, which is surmounted by a death's head and hour-glass. The design is surrounded by Latin mottoes, and beneath is the inscription "Symbolum Conradi Lycosthenis Rubeaquensis."

M. Auguste Stoeber describes a large number of ex-libris of Alsace, formerly the frontier province of France, but now, owing to the terrible fortune of war, incorporated with Germany. The greater portion of these book-plates bear names

of distinctly German origin, and their style is totally dissimilar to that of French art. Take, for example, the modern plate (it is dated 1846) designed by Mons. Arthur Benoit, of Berthelming, to be used by himself and his brother Louis, for their Saargovian collection (see page 99).

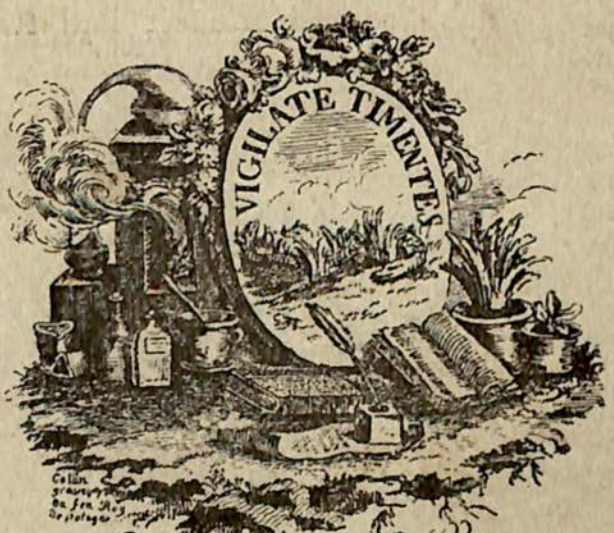
Bibliothéque de D. Lasflize
Maitre en Chirurgie a Nancy.

This represents an Alsatian peasant woman, in the ancient costume of the province, wearing the quaint head-dress called the *Winterkappe*, which was made of black silk for the Protestants, white for the Catholics. The spire of the church of Berthelming rises in the background, and the *tout ensemble* has a far more German than French character. The brothers Benoit had two other

book-plates, different in design, but not more French in appearance.

The plates of Albert Metzger, of Mulhouse (by Ch. Delâtre), and of Jacques Flach, of Strasbourg (by Groskost, of Strasbourg), are equally German in style, although the pretty motto on the latter is essentially French in thought and word.

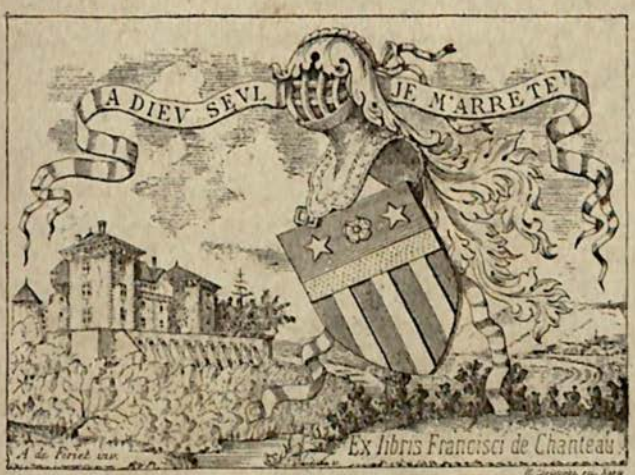
Coming to the adjoining frontier province, we



Bibliotheque de R. Willemet
M.tre Apothicaire a Nancy.

find that the plates engraved in Lorraine are rather less influenced by German art and the ponderous German heraldry. Many beautiful ex-libris bear on their faces the name of the city of *Nancy* as their birthplace, and well-known artists for their fathers.

A few of the leading engravers of ex-libris who



sign themselves as of *Nancy* are J. Valdor (G. Grangier's plate); C. Charles, 1739; Nicole on several plates, 1747, 1753, etc.; Colin, and two named Collin, whose signatures appear on a number of fine plates. The D. Collin, who produced the interesting plate of "*R. Willemet*, Apothicaire à Nancy," describes himself as "Graveur du feu Roy de Pologne."

64703

ECCLESIASTICAL.

SO long as the government of France was monarchical, it was largely influenced by the priests, and her most famous statesmen were such princes of the Church as Richelieu, Mazarin, De Retz, Rohan-Soubize, La Rochefoucauld, and Talleyrand-Périgord. Whether their power was always exercised solely for the good of France is not a question to be discussed here, but, speaking generally, it is certain that they did much to encourage the progress of art, science, and literature.

Some of the finest libraries in old France were formed by cardinals and bishops; Richelieu and Mazarin founded free libraries open to the general public, and many of the wealthy religious houses and monastic institutions had collections of the rarest illuminated MSS., such as Livres d'Heures and early Liturgies, most of which, alas! were wantonly destroyed or dispersed during the mad period of the Revolution.

It must be admitted that humility was a virtue not much studied by the cardinals or their satellites, and their books were sumptuously bound, with their arms ostentatiously emblazoned on the covers.

"Si vous otez d'un prêtre son orgueil il n'en reste rien!"

"Vous comptez donc la gourmandise pour rien?" replied Voltaire.

When ex-libris became fashionable theirs were the largest and the most elaborate, the insignia of the Church being added to their family arms, and nothing omitted which could show how vastly superior these men were to their predecessors, the poor fishermen of Judea.

First among the Church dignitaries, who were also statesmen, comes the name of the powerful Cardinal Richelieu, who formed a valuable library, partly by purchase, but principally by robbery or intimidation. To do him justice, however, he dedicated in his will his books to the use of the public, and his grand-nephew saw that his wishes were obeyed. The first idea of creating a free public library in France was due to J. A. de Thou, who, dying in 1617, left all his valuable collections *ad usum publicum;* but his will was ignored, and his books were dispersed.

Richelieu followed his example, and later on the Cardinal Mazarin, his successor, realized the idea by leaving his magnificent library, with funds to maintain it, for the free use of the public.

Mazarin, that "Laquais parvenu au Cardinal," the councillor and the minister, if not husband, of Anne of Austria, the man who, with all the cares of an unruly state on his shoulders, still found time to accumulate two enormous libraries. Of these the first was compulsorily sold in 1652, but the second remains, and now forms the nucleus of the Bibliothèque Mazarine in Paris. It was of this collection that Loret wrote:

"Mais, surtout, la bibliothèque
Contenant maint œuvre à la gréque,
Et des rangs de livres nombreux
Persans, latins, chinois, hébreux,
Turcs, anglois, allemans, cosaques,
Hurons, iroquois, siriaques,
Brefs tant de volumes divers
D'auteurs tant en proze qu'en vers,
Qu'on peut, sans passer pour profane,
Alleguer que la Vaticane
N'a point tant de livres de prix,
N'y tant de rares manuscrits."

Mazarin confided his books only to the most expert binders; Le Gascon, Saulnier, and Petit were employed by him, whilst he kept a number of clever binders constantly at work in his library under his own supervision. His favourite style was red morocco, stamped on the sides with his arms, surmounted by the cardinal's hat, and in the angles a monogram, either C. J. M. (Cardinal Jules Mazarin), or simply J. M.

"Livres tant rares que vulgaires
Dont chascun jusqu'aux plus coquins
Revestu d'un beau marroquin,
D'une ravissante manière."

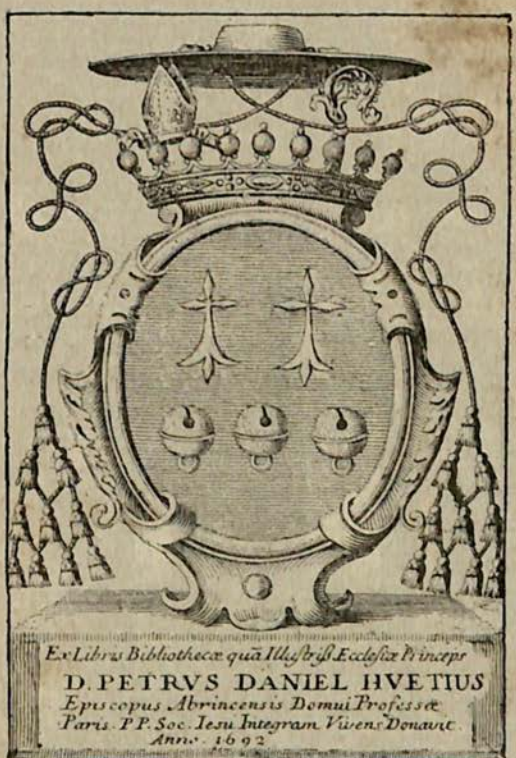
Thus bound, emblazoned, and identified, the books of Cardinal Mazarin needed no ex-libris, nor does it appear that he used one.

Bishop Huet, who left his books to the Jesuits, has already been mentioned as the cause of several fine ex-libris.

To assist in identifying ecclesiastical ex-libris, it must here be mentioned that these book-plates carry the head-dresses peculiar to the hierarchy of the Catholic Church, which are thus distinguished:

Cardinal.—A red hat having a wide, flat brim, with a cord on each side, from which hang five rows of red tassels.

Archbishop.—A hat similar in shape to that of


Ex Libris Bibliothecæ quâ Illustriss Ecclesiæ Princeps
D. PETRVS DANIEL HVETIVS
Episcopus Abrincensis Domui Professæ
Paris. PP. Soc. Iesu Integram Vivens Donavit
Anno 1692

a cardinal, but green in colour, with a cord on each side, from which hang four rows of green tassels.

Bishop.—Should carry the same hat as an archbishop, with only three rows of green tassels, but on ex-libris they usually place four rows.

Abbé.—A black hat, with a cord on each side, from which hang two rows of black tassels.

Here are examples of a few of the lesser kind. *Caumartin*, a bishop, after whom they have named a street in Paris; *Chabeuf*, a modern bishop of Dijon; *Barbier*, an abbot; and *J. F. Seguret*, a canon of the cathedral church of Alais. The last is an old plate, and is remarkable because it con-

tains no ecclesiastical emblems, the arms and supporters being purely heraldic.

The plate of Dominique-Barnabé Turgot de Saint Clair, bishop of Seez, dated 1716, is a good example of the ecclesiastical plate of the period, in which the mundane coronet is as conspicuous as the bishop's hat. Bishop Turgot died on December 18th, 1727, leaving a valuable library, which was sold in Paris in 1730.

EX LIBRIS H. CHABEUF

Divionensis et Sequanici

The ex-libris of the library of the college of Eu, founded by the Duc de Maine in 1729, may be inserted here, as belonging to an educational establishment. It must be confessed that the plate has a very warlike appearance, for it carries the arms of the founder of the college, Louis Auguste de Bourbon, Duc de Maine, who was Captain-General of the Artillery, hence the warlike devices which

Honoratus de Quiqueran de Beaujeu episcopus castrensis

surround the pedestal. Being a Bourbon, his arms were France, with a baton for difference.

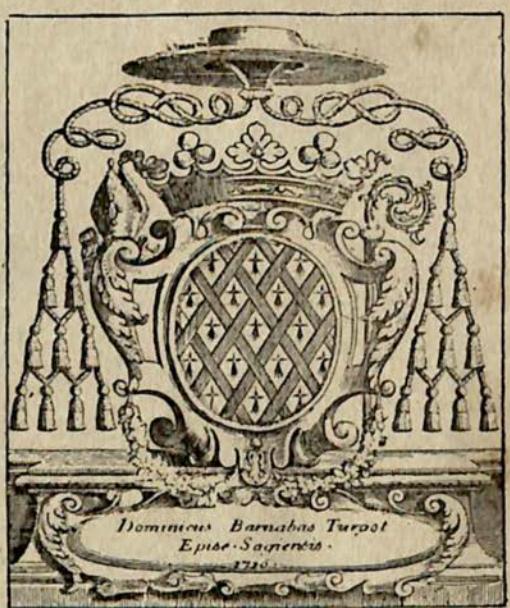
The plate is an interesting example of the artistic regularity which marks the early period of Louis XV.

A very large ecclesiastical plate is that of Franciscus Tristanus de Cambon: Episcopus Mirapiscensis. This plate is in the best style of the early period of Louis XVI., and is signed *J. Mercadier.*

Ex Liber: Ser: Principis Cenoman: Ducis
Biblioth: Coll: Aug: fundatoris an: 1729

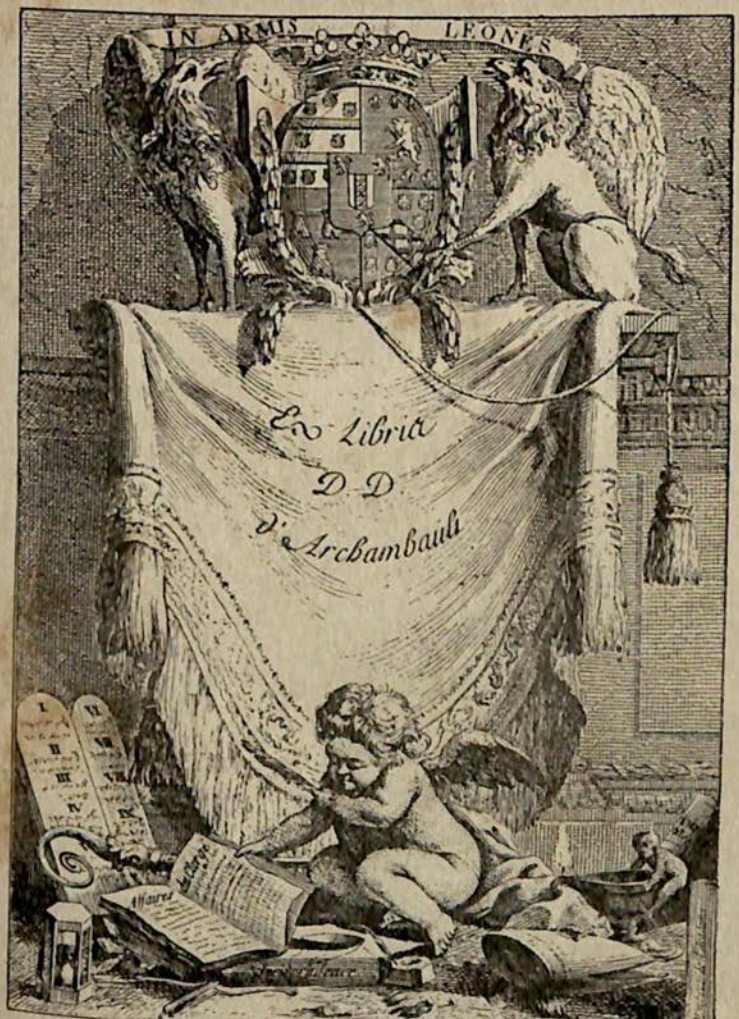
Inv. et sculp. The shield is surmounted by the coronet of a count, over which is the bishop's hat with ten tassels.

The plate of Archambault is a handsome specimen of the work of Sergent, signed Sergent scul. Carnuti. The date is very faint, but appears to be 1773.



"Affaires du Clergé" on the open book, the tables with the commandments, the mitre and crozier, are emblems which indicate that the owner of the plate was connected with the church.

Des Livres de M. Dubut is the title of the pretentious book-plate of the Curé de Viroflay, signed Le Roy, and dated 1782 (see page 113).


IN ARMIS LEONES
Ex Libris
D D
d'Archambault

E.x libris bibliothecæ Laurentii
Basilii BARBIER Abbatis
Monasterii novi.

Here we have the arms of this pious son of the Church going straight to Paradise on a thunder-cloud, under the protection of two rather mundane-looking ladies. The world, the flesh, and—but no—the cross of St. Louis in the background prevents the completion of the trio.

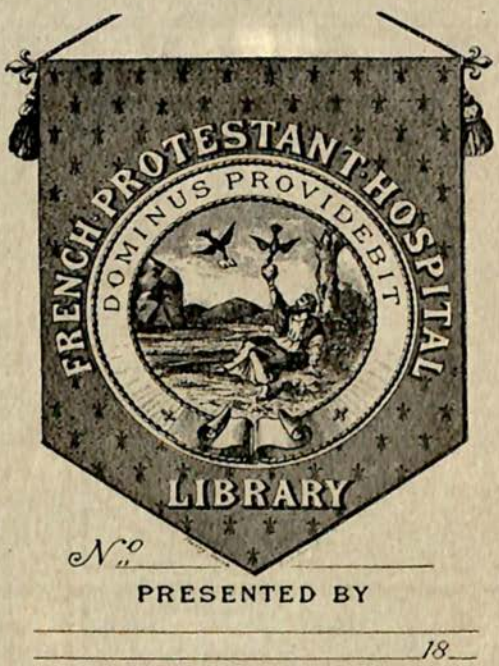
In the north-east of London there exists an institution which, in a quiet and unostentatious manner, does good work amongst a very deserving class of the community. This institution, known as the French Protestant Hospital, is in reality a home for a certain number of elderly people, all of whom are descendants of French Protestants who have at various times sought refuge in England. In 1708 Monsieur de Gastigny, a French Protestant refugee in the service of the Prince of Orange, bequeathed £1,000 for the purpose of founding a hospital. Many other refugees also contributed, so that within a few years the scheme for a Huguenot Asylum took definite shape, and in 1718 the founders commenced the building, and obtained a charter of incorporation under the title of "The Hospital for poor French Protestants and their Descendants residing in Great Britain."

Amongst the inmates the asylum was more lovingly known as " La Providence," a title it still deserves, owing to the beauty of the building and its grounds, and the kind and generous treatment of its inmates by the Governor and the Court of Directors.

Although the book-plate in use in the library of " La Providence " is an English production, it belongs to an essentially French religious com-

DES LIVRES DE Mr DUBUT
Curé de Viroflay.
Protonotaire Apostolique Com-
mandeur de l'Ordre de
CHRIST.
N°

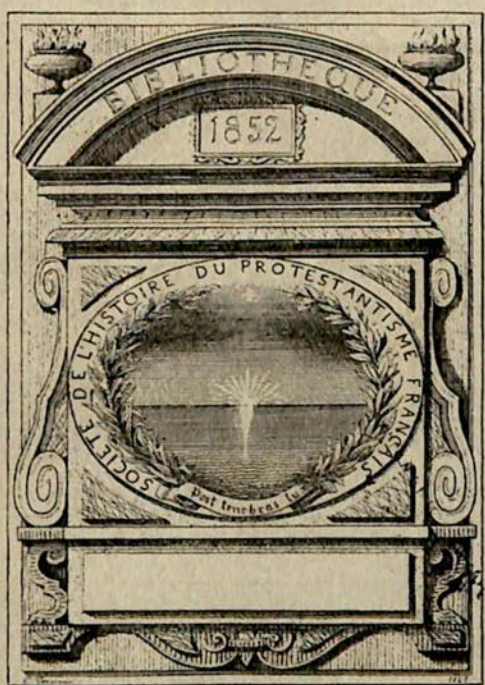
munity, and so is entitled to a place here, especially as it bears the well-known motto from *Menagiana.* Of a somewhat similar nature is the ex-libris, dated 1868, of the library of the Society


FRENCH PROTESTANT HOSPITAL
DOMINUS PROVIDEBIT
LIBRARY
N.o
PRESENTED BY
18
La première chose qu'on doit faire quand on a emprunté un Livre c'est de le lire, afin de pouvoir le rendre plutôt.

of the History of Protestantism in France, founded in 1852.

A recent addition to the French literature on book-plates is a sixteen-page pamphlet, entitled, *Les Ex-Libris Oratoriens,* published by Poussielgue, in Paris.

This is a brief sketch of some ecclesiastical ex-libris, written by a priest, the Rev. Father Ingold, of L'Hay, near Paris. The pamphlet contains some facsimile illustrations, of which three are



reproductions of exquisite plates designed by M. Claude Thièry, of Nancy. These are the plates of the library of the Oratory of Tours, of the library of the Massillon School, and lastly that of the author, Father Ingold, said to be copied from an original miniature, dated 1466. The Ingold

family was of Alsatian origin, and the plate is essentially German in its design, the helmet being surmounted by the characteristic proboscis.

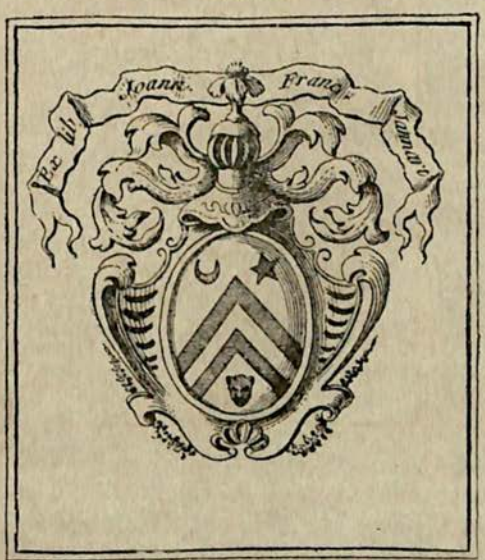
This artist, Claude Thièry, excels in small delicate hand-work, full of minute detail, in the manner of Callot; his own ex-libris is an admirable

specimen of his style. A facsimile of it is given as a frontispiece to Henri Bouchot's *Les Ex-Libris.* It represents a fifteenth-century student at work amongst his books, with the inscription: "Cestuy livre est à moy Claude Thiery, ymaigier du moult hault et puissant seigneur Monseigneur François Joseph Empéreur."

By permission of the author a few of his

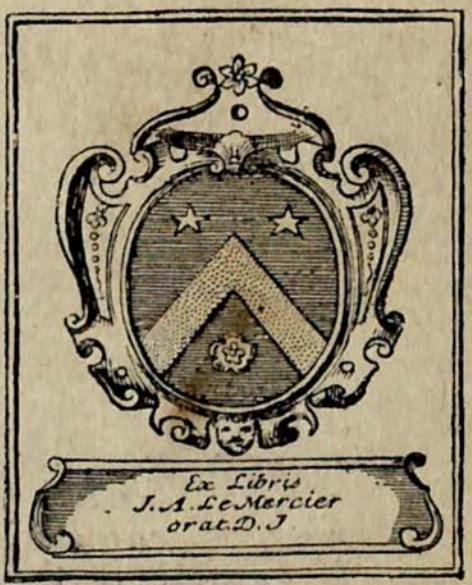
illustrations of clerical ex-libris are inserted here.

Father Ingold complains, however, that in most



of the ancient abbeys and monasteries in France the officials who had charge of the books were content simply to inscribe the name of the establishment in MS. on the title-pages, and did not

Ex Libris
J. A. LeMercier
orat. D. J.


Ex Libris
J. A. LeMercier
orat. D. J.

use book-plates. He gives a long list of these inscriptions (all in Latin), some of which contain allusions to interesting historical and bibliographical facts; but as all these entries are *written* in, they cannot be considered ex-libris in the sense that we in England attach to the expression.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY.

BOOK-PLATES OF SOME FAMOUS MEN.

THE name of François Rabelais, priest, doctor, wit, satirist, and philanthropist, eclipses all other early French writers. In "Les Portraits de Rabelais" (1880), M. Georges d'Albenas asserts that a certain professor, C. Cavalier, possesses an Aldine Plato in which is a piquant ex-libris of the illustrious author, of undoubted authenticity.

It is singular that such an assertion, made twelve years ago, should have received so little attention. Could it be verified, the plate would be one of the most precious relics in the world, not only as a personal souvenir of the creator of Gargantua and Pantagruel, but as the very earliest known French ex-libris.

As Rabelais died in 1553, his book-plate would necessarily be at least twenty years earlier than that of Alboise of Autun, which is dated 1574, and probably even some years older than that.

But it is scarcely credible that such a treasure could exist without having become generally known to collectors of literary curios, who would, long ere this, have fully described every word, or every mark, to be found on the plate of François Rabelais.

"Quand on n'a pas ce qu'on aime, il faut aimer ce qu'on a," so as we cannot learn anything of the

books, or the book-plate of Rabelais, we will turn our attention to other famous men, of whom more is known.

The name of Jean Grolier is one of the earliest and most famous in the history of French Bibliolatry and Bibliopegy. Jean Grolier, Vicomte d'Aguisy, was born in 1479 in Lyons, and died in Paris on October 22nd, 1565. He was treasurer of France, and collected a library of about 3,000 volumes (an enormous number in those early days of printing), all of which he had sumptuously bound, and generally with the Grolier arms richly emblazoned on the sides. His books had also various mottoes on them, sometimes written in his own hand on blank pages or on the title, sometimes printed in letters of gold around the edges of the binding.

The most usual of these mottoes is one that is constantly referred to, and has been often borrowed by other book-lovers and collectors:

"Io Grollierii et amicorum."

Others that occur are:

"Mei Grollierii Lugdunens, et amicorum."

"Portio mea, Domine, sit in terra viventium."

"Tanquam ventus est vita mea."

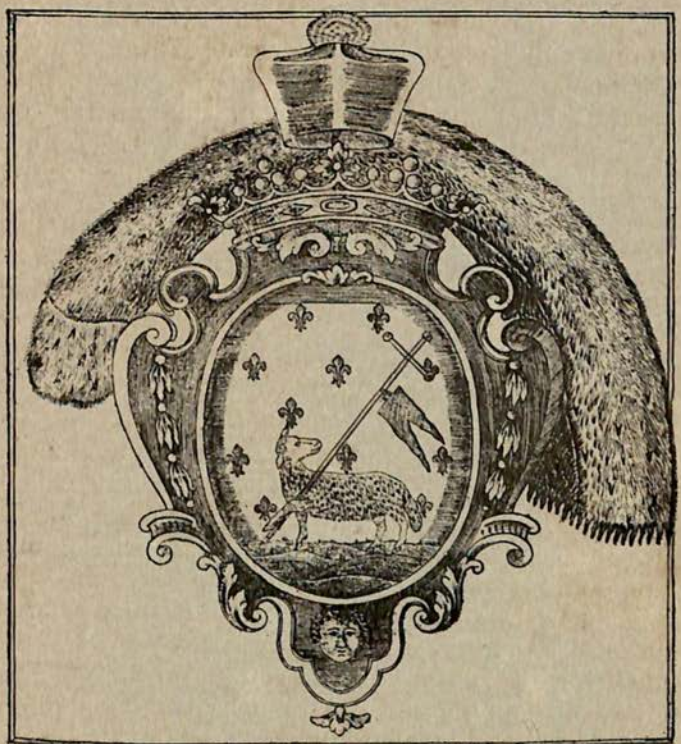
"Custodit Dominus omnes diligentes se, et omnes impios disperdet."

"Æque difficulter."

On the death of Grolier, in 1565, his valuable collection became the property of Emeric de Vic,

Keeper of the Seals, from whom it passed to his son. On his death this library, which had been the pride of three generations of book-lovers, was sold and dispersed in 1676. Some of the principal books came into the possession of such well-known collectors as Paul Petau, de Thou, and the Chancellor P. Séguier; they have been well preserved till the present day, but they contain no book-plates of Grolier.

The pompous ex-libris of Pierre Séguier, Comte de Gien, and Chancellor of France, is at once worthy of the man and of his splendid library. Born in Paris on May 28th, 1588, Pierre Séguier—the Chancellor, Bibliophile, and friend of Cardinal Richelieu—died on January 28th, 1672, having spent the greater part of his long and useful life in the service of his country, in the studies of law, science, and literature, and in the society of the most learned and enlightened men of the period. Being rich, he collected an almost unrivalled library, both of printed books and rare MSS. Being also powerful his influence was much sought after by the literary men of the day, who presented him with choice copies of their works, in order to interest him in their favour. In this they were wise, for he had been known to remark: "Si l'on veut me séduire, on n'à qu'à me donner des livres." Thus, and by purchases made by his agents abroad, he amassed a vast number of books, which were bound in a sumptuous manner by the famous Antoine Ruette, and these bindings all carried his coat-of-arms. Séguier lived in a fine mansion in the Rue de Bouloi, where he was



EX-LIBRIS OF PIERRE SÉGUIER, CHANCELIER DE FRANCE.

visited by Queen Christina of Sweden (in 1646) and by Cardinal Richelieu; whilst so famous were his receptions, that nearly all the men of note in literature, politics, or art, crowded his salons, which had been decorated by the celebrated artist Simon Vouet. But whilst he did the honours of his house and library in this style, as a grand seigneur, and attracted all that was brilliant and powerful in society, he did not neglect the poorer workers in the field of literature, who were encouraged at all times to consult his books:

> "La Bibliotière Royale
> Pour tout le monde est doctrinale,
> A celle Séguier chancelier
> Pauvre et riche y vont travailler."

After his death his widow carefully preserved his library, and even added to it; some years after her death the printed books were dispersed, but most of the manuscripts were preserved, and having survived the dangers of time, fire, and war, are now safely lodged in the Bibliothèque Nationale in Paris.

Paul Petau was a councillor in the Parliament of Paris. He formed the nucleus of a library rich in early French and Latin MSS., and was also an enthusiastic collector of coins and antiquities. On his death, in 1613, he left the whole of his collections to his son Alexander, who not only succeeded to his public offices, but also inherited his cultivated tastes for art and literature.

Paul Petau had his books handsomely bound, with his arms stamped on the sides. His arms

are thus emblazoned by French heraldists: *Ecartelé:* au 1 et 4, d'azur, à 3 roses d'argent, au chef d'or chargé d'une aigle issante éployée de sable; au 2 et 3, d'argent, à la croix pattée de gueules. *Devise:* Non est mortale quod opto.

It will thus be seen that the arms are precisely the same as those carried by his son Alexander on his book-plate, the motto alone being changed in the latter to *Moribus Antiquis.*

M. Poulet-Malassis makes a curious mis-statement in describing this ex-libris, for he asserts that the shield bears quarterly the arms of *Alexander* Petau and of his wife. It may be that M. Poulet-Malassis intended to say the arms of *Paul* Petau and of his wife, for Paul certainly carried these arms, as did Alexander afterwards, with the statement that he was the son of Paul. Now Paul Petau could not have carried the arms of his son's wife.

The shield rests on a mosaic pavement, on which are reproduced in alternate squares the three principal charges, namely, the eagle issuant, the three roses, and the cross pattée (see Plate, page 44).

On the death of Alexander Petau his MSS. were purchased by Queen Christina of Sweden, who bequeathed them to the Vatican Library. His printed books were sold at the Hague in 1722, with those of François Mansart. "Catalogue des bibliothèques de feu *M. M. Alexandre Pétau*, conseiller au Parlement de Paris, et *François Mansart*, intendant des bâtiments de France." La Haye, A. de Hondt, 1722.

Michel Begon, Intendant de la généralité de la Rochelle, and one of the best known collectors of his day, had an ex-libris engraved for him by Daudin, dated 1702.

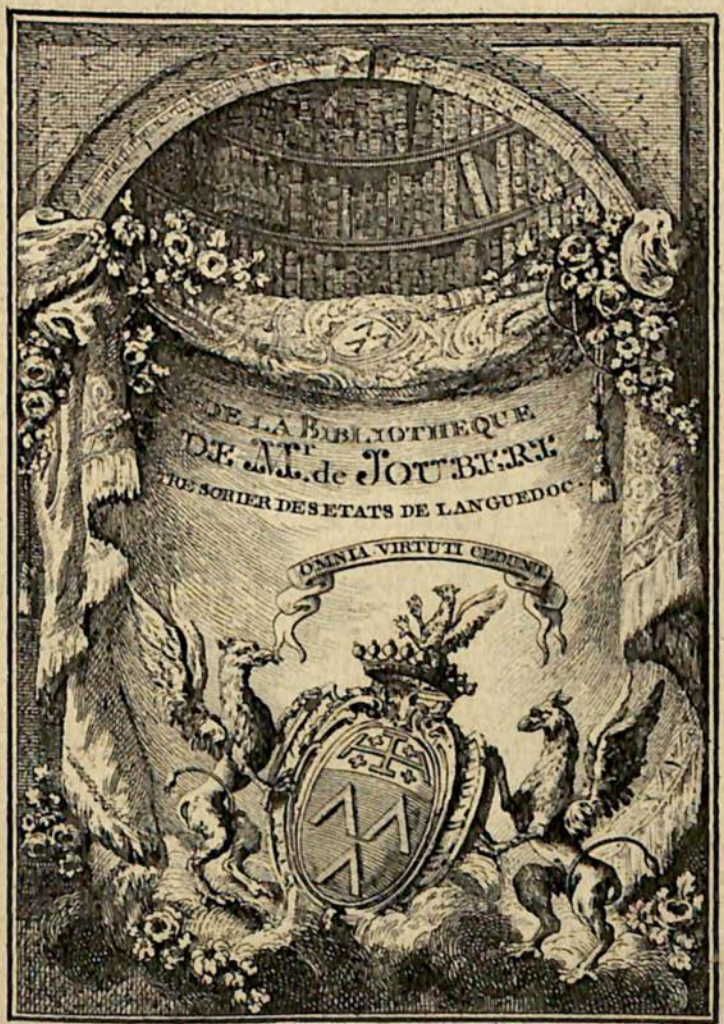
The arms are imposingly depicted on the oval shield, then newly come into fashion, which stands on an architectural pedestal decorated with flourishes, supported by two very heraldic-looking lions, and surmounted by a huge coronet.

Had the King of France himself desired a new ex-libris he could scarcely have been provided with one more gorgeous or imposing than that which forms the frontispiece of this treatise.

Nicolas Joseph Foucault was a councillor to the Parliament of Paris, and a member of the Académie des Inscriptions et Belles-lettres. He died in 1720, aged seventy-seven, leaving a library which was considered particularly rich in relation to the early history of France. Unfortunately it was dispersed on his decease, and his ex-libris given herewith, on page 127, is consequently scarce. It was probably engraved between about 1680 and 1700, and carries the same arms as were embossed on the bindings of his books.

It would perhaps be more interesting to know the name of the artist who designed the beautiful plate for Mr. de Joubert, than who and what Mr. de Joubert himself was. Unfortunately the plate is not signed; but it is in the style of the Louis XV. period, and was probably the work of some artistic engraver in the south of France.

The date of the plate can only be approximately fixed on the following train of reasoning. Mr. de


DE LA BIBLIOTHEQUE
DE M.r de JOUBERT
TRESORIER DES ETATS DE LANGUEDOC
OMNIA VIRTUTI CEDUNT

Joubert styles himself "Tresorier des Etats de Languedoc;" now on reference to an old French work, somewhat similar to a Court Guide, we find a mention of this gentleman.

In "L'Etat de la France," published in Paris in 1749, his name is given as President des Chambres des Comptes de Languedoc, with the date of his appointment, thus:

"25 Février, 1733. Laurent-Ignace Joubert, Chevalier, cy-devant Syndic Général de la Province de Languedoc."

It thus appears that Joubert was alive in 1749, and still holding the high office in the provincial treasury to which he was appointed in 1733; the date of his plate may therefore be assumed to have been not earlier than 1733, and in all probability it was not much later.

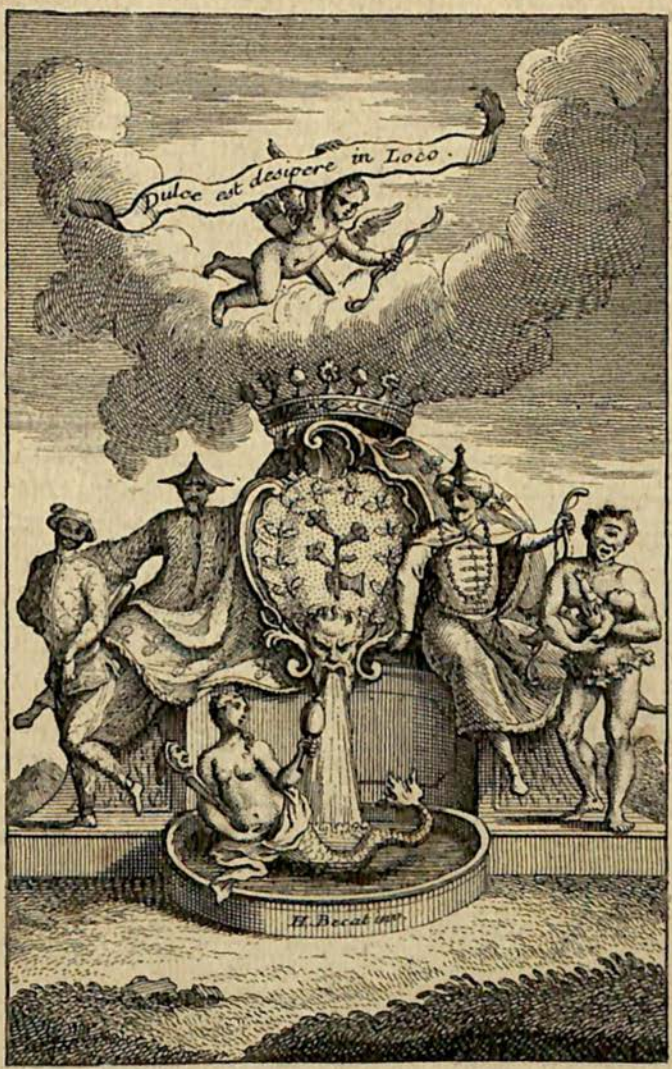
In the entry he is called Chevalier, which ac-

counts for the *De* on the book-plate. This is an instance of the difficulties a collector has to contend with in deciding the period of undated plates, especially where the artist has not signed his work.

Mons. Gueulette was a French novelist and dramatist, who enjoyed considerable fame in the first half of the last century. He died in December, 1766, at the ripe old age of eighty-three years, and his writings have since sunk into undeserved oblivion. His book-plate, signed *H. Becat*, is inscribed "Ex libris Thomae Gueulette et Amicorum." It represents the Gueulette arms, with two supporters on each side, namely, an Italian Arlequin, a Tartar, a Chinese Mandarin, and a Cyclops holding an infant in his arms. Each of these figures has some reference to the works of the owner of the plate; thus, the Arlequin is in allusion to the numberless farces he wrote for the Théâtre Italien and the Théâtre des Boulevards; the other works alluded to are his "Contes Tartares," and "Les Aventures du Mandarin Fum Hoam." The design is surmounted by a graceful little Cupid bearing aloft a scroll, on which is inscribed the epicurean motto "Dulce est desipere in loco," which has been thus happily translated by a distinguished member of the Sette of Odd Volumes:

> "*Dulce*—Delightful, says the poet,
> *Est*—is it, and right well we know it,
> *Desipere*—to play the fool
> *In loco*—when we're out of school."

M. Gueulette was a worthy disciple of Horace, for more than eighty years he enjoyed the work,



Exlibris Thomæ Gueulette et Amicorum.

is true that he had collected a handsome library, that his books were sumptuously bound, and that he had a reputation as a patron of art and letters. But holding many highly paid sinecure offices, and being the proprietor of rich ecclesiastical livings, to say nothing of the gross jobbery he exercised in the state finances, he could well afford to buy expensive books and to employ a few bookbinders. History mentions no other good trait in the character of this priestly financier, who was both physically and morally ugly, depraved, and rapacious. Was it for this grasping prelate that the epitaph was written :

"Ci-git un grand personnage,
Qui fut d'un illustre lignage,
Qui posséda mille vertus ;
Qui ne se trompa jamais, qui fut toujours fort sage ;
Je n'en dirai pas d'avantage,
C'est trop mentir pour cent écus."

The game cock was a favourite emblem with the ancient Greeks and Romans, on account of its courage and endurance. "The gait of the cock," writes Pliny, "is proud and commanding ; he walks in a stately stride, with his head erect and elevated crest ; alone, of all birds, he habitually looks up to the sky, raising at the same time his curved and graceful tail, and inspiring terror even in the lion himself, that most intrepid of animals."... He will fight to the death, and use his last breath to crow out a defiance, whilst the conqueror, standing over his vanquished rival, will flap his wings and loudly proclaim his victory.

For many ages the game cock, as brave and

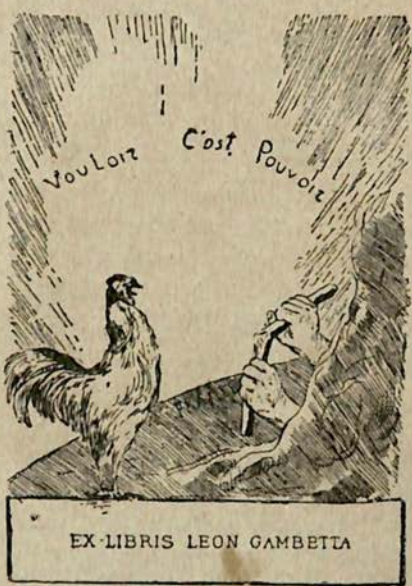
noble a bird as any that lives, was the badge of our Gallic neighbours:

"Le coq français est le coq de la gloire,
Par les revers il n'est point abattu;
Il chante fort lorsqu'il à la victoire,
Encor plus fort quand il est bien battu.
Le coq française est le coq de la gloire
Toujours chanter est sa grande vertu.
Est il imprudent, est-il sage?
C'est ce qu'on ne peut définir:
Mais qui ne perd jamais courage,
Se rend maitre de l'avenir."

Besides being a national emblem, many ancient and noble French houses bore a cock on their shields. There were cocks "cantant," holding up their heads with opened beaks, as though they were crowing, and cocks "hardy," which stood on one leg with the other aggressively uplifted. Louis-Philippe's bird assumed this warlike attitude, a circumstance which did not escape the attention of the Legitimist opponents of the bourgeois king. Shortly after his accession a biting satire was circulated in anti-Orleanist society. It set forth how the noble Gallic cock, raking in the dunghill, had scratched up king Louis-Philippe, who, in exulting gratitude, had placed the bird in the arms of France. Be this as it may, the Gallic cock held his place on the escutcheon of the Orleanist dynasty until the events of 1848 compelled Louis-Philippe to escape to England under the assumed name of Mr. Smith.

M. Gambetta carried this bird, in the act of crowing, on his book-plate, with an equally gallant motto, "Vouloir c'est Pouvoir." The plate was

designed and engraved by the artist Legros, but we seek in vain to learn of what was composed the library of Gambetta. This is a mystery! It may be readily surmised that he had not many of the tastes of a bibliophile, nor time in which to indulge them. It is to be assumed that his books



were neither rare nor valuable, still less can it be supposed that they were often consulted.

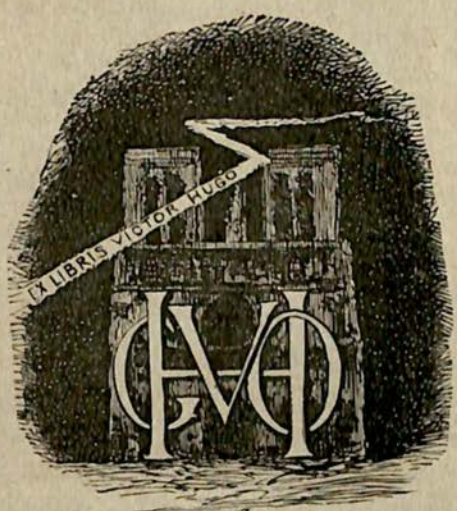
The book-plate of another distinguished Frenchman, Victor Hugo, is also somewhat of a puzzle.

It has been reproduced in nearly every illustrated article that has been printed on French ex-libris, with its towers of the cathedral of Notre

Dame illuminated by the flash of lightning carrying his name :

"Les tours de Notre-Dame étaient l'H. de son Nom !"

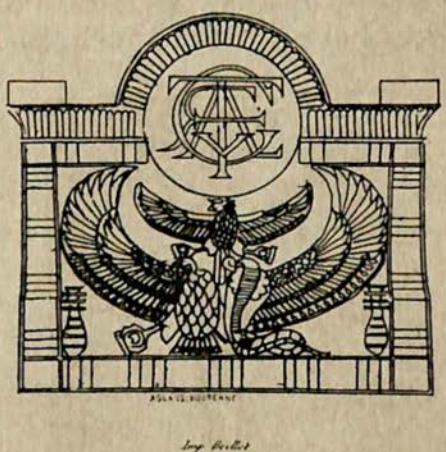
But for what purpose can M. Aglaüs Bouvenne have designed this celebrated book-plate, seeing that at the time of his death the library of Victor Hugo consisted of less than fifty volumes ?



It may please collectors to possess a copy of this ex-libris, but they must be careful not to assume, when purchasing one, that it ever was in the possession of the great poet himself.

M. Bouvenne also designed a plate, dated 1872, for the late novelist and dramatist Théophile Gautier, enshrining his monogram on the entablature of an Egyptian temple, but in this case he had to deal with a veritable lover of books, who possessed

a library of some importance, which was sold, after his death, at the Hôtel Drouot. A catalogue was issued describing the books, but, although they were mostly in good condition and bore the book-plate of a man somewhat famous in his day, they realized but a small sum under the hammer.



One of the most interesting and also one of the scarcest book-plates of modern French men of letters is the tiny ex-libris of Prosper-Mérimée, whose library was burnt during the troubles of the Commune in 1871.

It is, as nearly as possible, the size of a penny postage-stamp, but it was designed and engraved by no less a man than Viollet Le Duc. The Gothic letters P. M. are surrounded by a scroll in the shape of a horse-shoe, with the opening directed upwards. The motto, in Greek, may be thus translated, "Do not forget to doubt." Here, too, is the unpretentious plate of the Bibliophile Jacob,

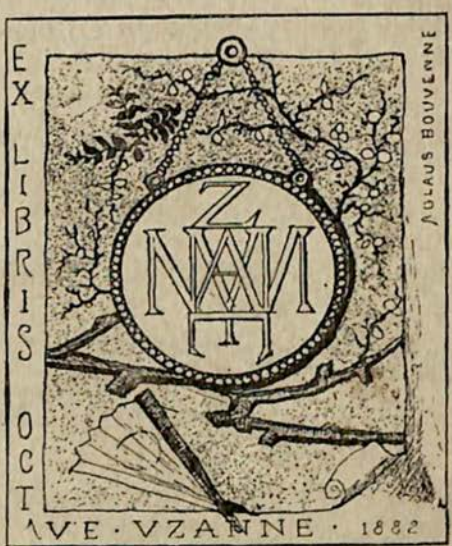
with angels bringing him his favourite volumes; we shall have also to mention that of Charles Monselet, the author, in the chapter on punning plates.

A well-known plate is that designed by Gavarni for the brothers Edmond and Jules de Goncourt, and engraved by Jules de Goncourt himself. These brothers have written much on French art,

and, in allusion to their literary partnership, the plate shows a sheet of paper on which are the letters E. J. held down by the two outstretched fingers of a hand. The design is at once simple and striking, but it has the great demerit of not proclaiming its owner's name, which is, after all, the *raison d'être* of a book-plate.

I cannot conclude this short chapter on dis-

tinguished plate-owners better than by giving the Japanesque ex-libris of Octave Uzanne, who has not only produced many charming volumes, the delight of all book-lovers, but is also himself an enthusiastic collector of ex-libris, and a writer of authority on their history.



In this plate the exigencies of space have compelled the artist, M. Aglaüs Bouvenne, to so divide the name that it reads as though M. Uzanne were in the act of courteously saluting himself! Well, why not? He may at least honour himself whom all the world delights to honour. AVE UZANNE!

CANTING ARMS AND PUNNING PLATES.

THE French expression *les armes parlantes*, is more musical than ours, and examples of canting arms are perhaps as common in French as in English heraldry, whilst punning book-plates are numerous amongst modern specimens, especially those belonging to men of arts and letters.

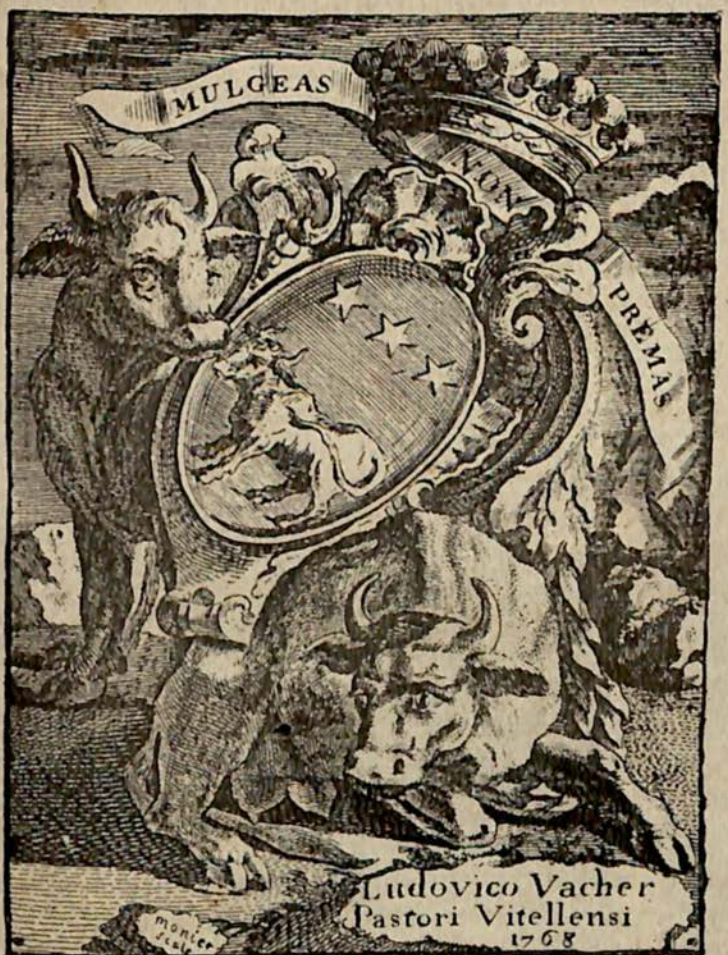
The Gallic cock is naturally a favourite charge, and may be found frequently in conjunction with such names as Lecoq, or Coquebert, or Coquereau, yet it by no means follows that these can be strictly termed canting arms, for, as Salverte remarks in his "Essai sur les Noms," "Le même usage à été alternativement cause et effet," so that whilst numerous armorial ensigns were borrowed from the bearers' names, so also, in many cases, surnames were borrowed from the arms. He, therefore, who bore a cock on his shield may well have become known in the course of time as Jean Le Coq.

One of the funniest bits of canting heraldry ever printed occurred in the "Daily News" (London) of 5th April, 1892. The Paris correspondent, writing of Ravachol, the murderer, said: "His family have a place in the 'Armorial de Forez,' the peerage and gentry book of Saint-Chamond, where Ravachol was born. His ances-

tors are set down in that volume as dating from 1600. *Their shield bears argent with a fess azure, three roses or, and a head of cabbage or, with a radish argent.* On the maternal side the motto is a canting one, being 'Rave à chou,' which is doubtless the origin of the curiously striking name of Ravachol."

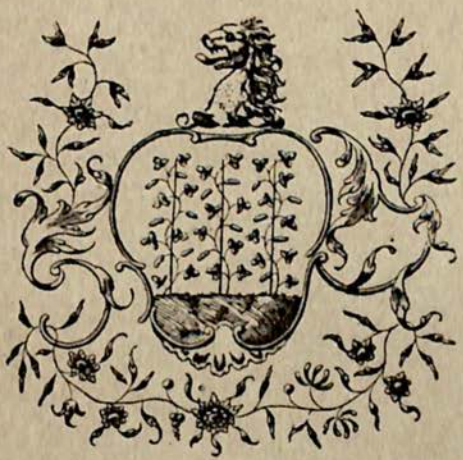
It would be amusing to see how the writer would "trick" the shield he has vainly endeavoured to describe; besides, as was proved at the trial, the murderer's name was not Ravachol, nor was he a Frenchman by birth.

In 1768 Monier designed a very handsome plate for *Louis Vacher*, in which not only does a cow appear on the shield, but both the sup-


MULGEAS
NON
PREMAS
Ludovico Vacher
Pastori Vitellensi
1768
monier
sculp

porters are also cows, in allusion to the owner's name.

A family named *Houblon*, which, though settled in England, must have been of French extraction, used a book-plate, engraved by Mountaine, bearing on the shield a hopbine; and on a shield borne by *Robillard* are two billiard cues in saltire between four billiard balls.



For M. Champfleury, the artist, Aglaüs Bouvenne has drawn a flowery field (a *champ fleurie*), and for the Comtesse de Noé a Noah's ark, whilst Paul Cordier plays on his own name in a charming little vignette representing a rope-maker (*cordier*) at work in his rope-walk (see page 170).

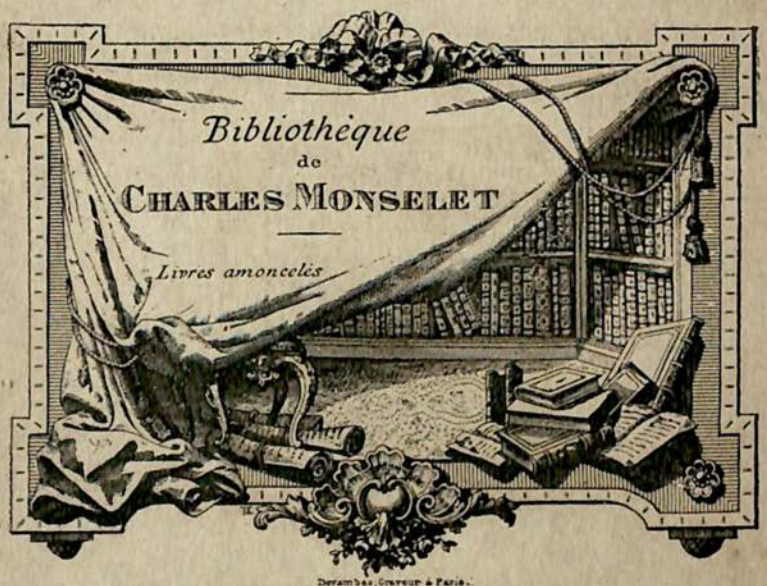
A plate composed and engraved by Evart Van Mayders for M. F. Raisin, has a fox vainly

J. L. ROBILLARD.
Delineavit Sculpsit par C.G. Gaffiot a Gmar

climbing over a book to reach some grapes (*raisins*), and exclaiming, in disgust, "They are too green."

Although the late M. Eugene Rimmel lived many years in England, and wrote a charming "History of Perfumes" in our language, he was a thoroughly patriotic Frenchman. His countrymen ever found a friend in him, and his exertions on be-

half of their sick and wounded during the terrible war of 1870-71 should keep his memory for ever fresh. His book-plate is a quaint little medley of the useful and the ornamental; the distilling apparatus, and a fountain of perfume, surmounted by a crest of rose-buds, suffice to indicate the scent, but not the descent of Eugene Rimmel. M. Milsand, of Dijon, used a book-plate containing an



Deramboz, Graveur à Paris.

imitation of a bank-note, having on it the figures 1000 and 100 (*mille cent*), whilst Charles Monselet has a pretty little sketch, by Devambez, of a corner of his library with some books heaped up (*Livres amoncelés*). The plate of M. Wolf explains itself better in English than in French. *Quærens quem devoret.*

M. Aglaüs Bouvenne represents a dog balancing the monogram of Alexis Martin (page 158), whilst

M. L. Delatre confides a book, in sumptuous binding, to the mouth of another, with the motto, "Honneur a qui rapporte." A pretty idea, but surely not a very practical one.

It is his whim! *C'est sa toquade.*

In their treatment of his dread Satanic Majesty the French display delightful grace and delicacy.

Indeed, *Le Diable Boiteux* of Le Sage is very much of a gentleman; Mephistopheles in Gounod's

HONNEUR A QUI RAPPORTE
EX-LIBRIS H. DELAFFRE

opera is a far more interesting personality than his pupil Faust; whilst in "Orphée aux Enfers" Offenbach certainly contrived to enlist our sympathies on behalf of Pluto.

Many a French shop is dedicated to the Evil One, but in every case the inscription is respectful, as, for instance, *Au Bon Diable*. It is almost a term of endearment, the expression "un petit

Diable," whilst no proper English word can convey the sense of rollicking fun contained in *Diablerie*.

As in literature, so in art, the Devil, of France, may be grotesque, bizarre, comic, terrible, yet in all he is a superior being, in short a Gentleman in Black, never the hideous, repulsive individual we are accustomed to see portrayed (with two horns and a tail) in English comic art.

Nothing could so eloquently convey the French conception of the character as Henry Irving's inimitable representation of Mephistopheles at the Lyceum a short time since. Does not this bookplate recall his appearance in the part ?

THE POSSESSIVE CASE.

"Gentilz Ouvriers, qui d'un soing curieux
Allez cherchant es plus vieilles reliques
Venez icy, et aux proffitz publiques
Imitez en les plus laborieux . . ."

J. BULLANT.

(From the ex-libris of H. Destailleur.)

THEREIN an attempt has been made to gather in such French phrases of book possession, and inscriptions on book-plates, as may be deemed interesting, quaint, or humorous, avoiding in this instance all mottoes or war cries which are obviously of heraldic origin. These latter, however interesting in themselves, would be out of place in so short a treatise as this, which, moreover, does not profess to deal with the science of heraldry.

Nearly every inscription quoted has been carefully copied from the actual book-plate.

Little Victor Dupuis is very like Master Tommy Jones in the habit he has of scribbling nonsense verses in his school books; one very popular quatrain in the good old days of the French monarchy was:

"Ce livre est à moi
Comme Paris est au roi.
Qui veut savoir mon nom
Regarde dans ce rond."

Or, he would threaten borrowers with dire penalties:

"Ne me prends pas
Ou on te pendras."

Becoming more ambitious, he would launch out into a Macaronic verse:

"Aspice Pierrot pendu
Quia ce livre n'a pas rendu.
Si librum reddidisset
Pierrot pendu non fuisset."

Or, another way, as the cookery books say:

"Aspice Pierrot pendu,
Quod librum n'a pas rendu.
Pierrot pendu non fuisset,
Si librum reddidisset."

Or, in Alsatian German:

"Dieses Büchlein ist mir lieb,
Wer mir's nimmt, der ist ein Dieb,
Wer mir's aber wieder bringt,
Der ist ein Gotteskind."

Finally, arrived at a mature age, he would order a book-plate, inscribing on it his love for literature in some such manner as did M. Leonis Schück, upon his ex-libris designed by Hirsch:

"C'est par l'amour des lettres qu'il faut être conduit à l'amour des livres.

"O mes chers livres! Je les ai tous choisis un à un, et je les aime tant!"

Others have expressed their sentiments in moral platitudes:

à mon cher ami Louis Mohr C. E. Mallitz. 1879.

"C'est la meilleure munition que j'aye trouvé à cet humain voyage."—MONTAIGNE. (Bibliothèque de M. le Baron de T——.)

"Le plaisir de l'esprit passe celui des yeux." (De la Bibliothèque de M. de Cailly.)

"Un livre est un ami qui ne change jamais."—GUILBERT DE PIXÉRÉCOURT.

"Les lettres nourissent l'âme."—LEMOINE.

"S'occuper c'est savoir jouir."—A. E. TSCHARNER.

"Amis vieux sont bons en tous lieux."

But one of the most useful axioms is that borrowed from "Menagiana": "La première chose qu'on doit faire quand on à emprunté un livre, c'est de le lire afin de pouvoir le rendre plutot." Hugo de Bassville employed this, with the addition of "Rendez le livre s'il vous plait," whilst such ardent book-lovers as David Garrick and George Augustus Sala have placed it on their book-plates; it figures also with perfect propriety on the fine ex-libris of the "Bibliothèque de la Providence" (the French Protestant Hospital at Victoria Park).

Following these come a long list of verses directed against book borrowers in general, commencing with the verse attributed to Guilbert de Pixérécourt, although he does not use it on his book-plate:

"Tel est le triste sort
De tout livre preté
Souvent il est perdu,
Toujours il est gâté."

(On the book-plate of Louis Mohr, 1879.)

The two epigrams below were written by Guillaume Colletet, and have been quoted on several ex-libris, though curiously enough their author did not use one, but was content to sign his name on his books, which were numerous:

"A MES LIVRES.

Chères delices de mon âme
Gardez vous bien de me quitter
Quoi qu'on vienne vous emprunter.
Chacun de vous m'est une femme
Qui peut se laisser voir sans blâme
Et ne se doit jamais préster."

(Book-plate of Ch. Mehl, designed by Gustave Jundt, of Strasbourg.)

"AUX EMPRUNTEURS DE LIVRES QUI NE LES RENDENT POINT.

Emprunteurs, pour vous parler net,
Ma bibliothèque connue
Est un meuble de cabinet
Qu'on ne crotte point dans la rue."

Both these verses were first published in the "Epigrammes du Sieur Guillaume Colletet." Paris, 1653.

"Un livre preté, comme la vieille Garde, ne se rend pas."

Charles Frédéric Hommeau, whose ex-libris represents the interior of his library, gives notice to borrowers that they must return his book in fourteen days and in good condition. In order that there may be no mistake as to his meaning, he has the rule engraved at the foot of his plate:

"LEX BIBLIOTHECAE.

Intra quatuor decim dies, commodatum ni redderis, neque belle custodieris, alio tempore dominus: Non habeo dicet."

Indeed he loved not borrowers, for he adds, "Ite ad vendentes, et emite vobis!"

Mr. Auguste Stoeber, author of the "Petite Revue d'Ex-Libris Alsaciens," used the following lines for the German books in his library:

"Leih ich dich hinaus,
Bleib nicht zu lang aus;
Komm zurück nach Haus:
Nicht mit Flecken oder Ohren,
Wie sie machen mir die Thoren,
Und geh ja mir nicht verloren!"[1]

The Rev. Mr. Carson possesses a handsome book-plate designed for M. Abel Lemercier, which is one of the largest modern French plates, measuring, as it does, 8½ inches by 5½ inches.

It is especially remarkable on account of the number of mottoes it contains, commencing at the top with "Le gaing de nostre science, c'est en estre devenu meilleur et plus sage," followed by four or five other maxims, which have been already quoted.

This plate is not dated, but it is signed M. Potemont inv., R. Martial sc. It combines some of the characteristics of a "library interior" with those of a "book-pile," and is altogether a sumptuous and imposing, though somewhat cumbersome design.

[1] "If I lend you out, stop not too long away, but come back home, free from the spots or dog's-ears that only fools make. Do not get lost."

M. Gouache, whose plate informs us that he resided at number 13 in the Boulevard de la Madeleine, quotes the following:

"STANCE.

Le paresseux s'endort dans les bras de la faim,
Le laboureur conduit sa fertile charrue,
Le savent pense et lit, le guerrier frappe et tue,
Le mendiant s'assied sur le bord du chemin:
Où vont-ils cependant? Ils vont où va la feuille
Que chasse devant lui le souffle des hivers!
Ainsi vont se flétrir, dans leurs travaux divers,
Ces générations que le temps sème et cueille.

LAMARTINE, *Méditations.*

GOUACHE, Boulevard de la Madeleine, 13."

The French are not particularly rich in mottoes in praise of books. Adolphe Borgnet, of Liège, quotes Montaigne, thus:

"Les Historiens sont le vray gibbier de mon estude."

On a nameless pictorial plate (signed F. Groskost, Strasbourg) occur some lines attributed to M. Jacques Flach:

"A MES LIVRES.

Plaisants, je vous aime
Sérieux aussi,
Frivoles de même
Pedants—merci!"

"Un livre est un ami qui ne trompe jamais,"

says an anonymous moralist, whilst

"Je rapporte fidèlement ce que je découvre,"

says the historian Chevillard.

On the plate of M. Jules St. Genois is the motto :

"Bon livre d'ennui delivre."

The following cynical epigram,

"L'homme a dit : 'Faisons Dieu, qu'il soit a notre image.' Dieu fut ! et l'ouvrier adora son image,"

was placed on his book-plate by the philosophical

atheist Sylvain Maréchal, who wrote a work entitled "Fragmens d'un poeme moral sur Dieu," dated 1781.

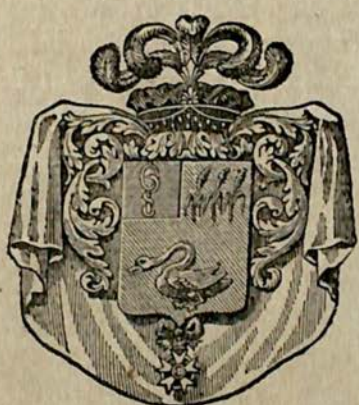
David Koning remarks :

"L'Art c'est la vie.
La Nature c'est la mort."

Whilst Patrice Salin fairly gives himself away :

"Tel que je suis, prends moi."

To the end of time the ex-libris of Monsieur N. François de Neufchateau will not only pompously proclaim all the titles given to him by Napoleon I., but describe in verse the blazon of his arms, in which, as he says, the useful and the ornamental are curiously blended, the whole surmounted by one of David's *toques*, with the five waving ostrich feathers denoting senatorial rank :



"Dans un siècle ou l'or seul fut un objet d'envie,
De l'or je ne fus point épris.
J'aimai le bien public, j'y dévouai ma vie,
J'en ai reçu le digne prix :
Du plus grand des Héros l'estime peu commune
M'a doté de cet écusson ;
Honneur bien préférable aux dons de la fortune
Il m'offre une double leçon.
L'agréable est ici figuré par le Cygne,
Et l'utile par les Epis :
Trop heureux, en effet, qui serait jugé digne
De ces emblêmes réunis !
O mes livres chéris ! conservez cette image,
Seul trésor que je laisserai ;

Et, long temps après moi, rendez encore hommage
A la main qui m'a decoré !

Ce livre fait partie de la bibliothèque du Senateur Comte de l'Empire, N. FRANÇOIS DE NEUFCHATEAU, *Le premier des Présidens du Senat Conservateur, Grand Officier de la Légion d'Honneur, Titulaire de la Sénatorerie de Bruxelles, L'un des quarante de la Classe de l'Institut qui succéde à l'Académie Française, Président de la Société d'Agriculture de Paris pour la sixième fois en* 1811, *etc.*"

M. de Neufchateau was a busy man and a versatile, writing on politics, social economy, history, and agriculture in turns, but it is as a *poet* that he will be known to posterity through his book-plate, which collectors will ever prize as a monument of egregious vanity.

Ex libris Alberti Metzger
Milhusini.

ARTISTS AND ENGRAVERS

WHOSE SIGNATURES ARE FOUND ON FRENCH BOOK-PLATES.

THE following list is based upon that compiled, nearly twenty years ago, by M. A. Poulet-Malassis, and embraces the additions named by the Hon. J. Leicester Warren (Lord de Tabley).

To the above I have been able to add nearly one hundred new names, and many dates, obtained partly from Mr. Carson's magnificent collection, and the remainder from my own.

Only those dates have been inserted which are actually *printed* on the ex-libris, no notice whatever having been taken of dates supplied in MS.

SEVENTEENTH CENTURY.

N. Auroux.

C. Berain.
J. Blocquet, 1672.
J. B. H. Bonnard.
Briot.

Chevalier.
J. Colin, 1685.
Collin, à Reims.
J. de Courbes.

P. Deloysi.

A. B. Flamen.

P. Gagneux.
P. Giffart.
Gilbert.

J. T. (Jean Toustain).

Ladame.
Landry.
G. Le Clerc.
Seb. Le Clerc, 1655, 1660.
Antoine Le Masson.
J. Le Roux.

Maretz.
Math (Mathan).

Mavelot, Graveur de Mademoiselle.
Montulay Lenée.
Pierre Nolin, 1650.
Ogier, à Lyon, 1696.
Jacque Picar.
Joan Picart.
Raigniauld (or Regnault), of Riomi, 1644.
Rousseau.
Sarret.
Chrétien Sas.
Simonin, à Toloze.
Thomassin.
L. Tiphaigne.
J. Toustain.
Trudon.
J. Valdor, à Nancy.

Eighteenth Century.

Allin, 1742.
Aloys de la Rosée, 1769.
Andouard.
J. P. Aribaud.
Arthaud.
A. T. Cys. (Adrien Théry, à Cisoing), 1746, 1750.
Aublé.
J. Audran.
Augustus.
A. Aveline.
Avisse, 1730.

Bacheley, 1768.
Baltazard, 1755.
Baour.
L. F. Baour.
C. Baquoy.
C. Baron.
Baumés, à Montpellier.
Beau, fils.
Beaumont, gravr ordre de la ville, 1730.
Beaumont, 1743.
H. Bécat.
J. D. Beleau, à Rouen, 1724.
Bellanger.
C. Berain.
D. Berger, 1786.
Berlier, 1740.
J. Bert, à Granmont.
Berthault, 1777.
Bes.
Beugnet, 1769.
Bidault, 1707.
Billé.
Bis, à Douay.
Bizémont-Prunelé (André de), 1781.
De Bonrecueille.
Ed. Bouchardon.
F. Boucher.
Bouchy, 1739.
Bourgeois.
Branche.
Braspacher, 1775.
Bréant.
Brenet, 1791.
R. Briclet.

Brochery.
Thérèse Brochery.

C. (Comte de Caylus).
J. B. Carpentier.
J. F. Cars.
J. B. Catelin.
Cathey.
F. Cava.
P. H. Meûnier Chappron.
C. Charles, 1792.
Charpentier, 1709.
L. Chenu, 1780.
Chevalier.
B. Chinon.
P. P. Choffard, 1756, 1759, 1773, 1776, 1779.
Chollet.
A. Clouzier.
C. N. C. (Charles Nicolas Cochin).
C. Cochin, fils, 1750.
Cole.
Colin, 1754.
Colinet.
Collard.
D. Collin, à Nancy, Graveur du feu roy de Pologne, duc de Lorraine, 1751, 1752, 1754, 1756, 1768, 1769, 1773.
J. Collin.
Y. D. Collin, 1785.
Colot.
Coquandon.
Cordier.
Corlet.
Croisey.
Coutellier.
A. T. Cys, 1750.

Danchin, à Cambray.
Dapsol, 1787.
Daudin, 1702.
David.
Decaché.
Dejean.
Delaitre.
De la Gardette.
Delarbre.
De Launay le jeune, 1779.
Delcourt fils, à Tournay.
D'Elvaux.
D'Embrun.
De Meuse.
J. Derond.
Desmaisons, 1780.
A. Dieu.
A. Docaigne, 1762.
D'Orvasy, à Nancy.
Doyen.
Dreer.
C. Drevet.
Duflocq.
C. Duflos.
Dunker.
Du Palluet.
Duplessis.
J. R. Dupré.
Durand.
D. V. Durand.
Durig, à Lille.
Louise du Vivier, 1737.

C. Eisen, 1749.

Faugrand.
Faure.
F. B. (François Boucher).
Ferrand, 1730.
Et. Fessard.
Flipart.

M^lle Fonbonne.
Fouquet.
François.
Franc^s, à Nancy, 1739 (J. C. François).

C. O. Galimard.
Jos. Gamot.
J. B. de Ganhy.
Ch. Gaucher, de l'Academie des Arts de Londres, 1779, 1781.
C. G. Geissler, à Geneve.
George.
Germain.
P. Giffart.
Glomy.
W. F. Gmelin, 1778.
Godard, à Alençon.
J. Gosset.
Gossard.
Gossellin, 1770.
P. Gouel, 1777.
H. Gravelot.
Guérard, à Beaucaire.
J. B. Guibert.
Guillaume.
C. G. Guttemberg.

Halm, 1766.
Helman, 1767, 1768.
Helman le jeune.
Herisset.
A. Houat l'ainé.
Humbelot.
Huquier.

J. Ingram.

Jacquot.
Jacques, à Rouen.
J. Jacques.
F. Janinet.
Jeanjean.
J. H. V. (Valori).
Jonveaux.
L. Joubert.
Jourdan (femme), 1788.

P. Lachappelle.
Lachaumée.
La Comparde.
Lançon, à Nancy.
Laporterie.
A. Lavau, à Bordeaux.
Lebas, 1741.
Lebeau.
Leclere.
Le D. (M^me Louise Le Daulceur).
Le D., Louise (Louise Le Daulceur).
Le D., Madame (M^me Louise Le Daulceur).
Le Daulceur (Louise).
Le Féron, à Rennes, 1767.
L. Legrand.
Lejeune.
M. Lemaire.
Lemaire, le fils.
Lemaitre, 1772.
N. Le Mire.
Le Roux, 1704.
Le Roy, 1782.
Le Sage.
Lucas.
Lussaut.

Mandonnet.
Manessier.
Mansuy.
C. C. Marechal, 1785.

Marchand.
P. Marillier, 1779.
Martinet.
Mathey.
M. Maugein.
Mauriset.
J. C. Maurisset.
J. Mercadier.
Merché, 1753, 1771.
J. C. D. Merché, à Lille, 1762, 1786.
Messager.
Micaud.
J. Michel de Genève, à Arles, 1727; à Avignon, 1730, 1732.
Moitte.
De Monchi.
C. Monet, 1776.
Monier, 1768.
L. Monnier, Divione, 1762.
François Montulay, 1754.
J. N. Moreau le jeune, 1768, 1770, 1777.
Moulinneuf.
M^me^ Moyreau.
Müller, 1779.

Nicole, à Nancy, 1725, 1735, 1743, 1745, 1747, 1748, 1751, 1753, 1762, 1767.
Nicole, fils, à Nancy, 1754, 1755.
Nion.
Noblin.
Nonot.
Charlotte Nonot.

Oblin, à Paris.
Ollivault, à Rennes; à Paris, 1788.

Pallière.
Papillon, 1764.
Pariset.
Louis Perrin, Lyon.
C. Phelippeau.
B. Picart, 1718, 1722, 1731.
Joan Picart.
P. Picault, à Blois
Pierre.
Pinot, fils.
J. B. de Poilly.
Poisson, 1787.

Ramel.
J. Regnault.
Roy, 1750.
Cl. Roy, grav. sur tous métaux, 1765.
Robin.
Roger.
M. C. Rolide, 1750.
Le Roux, 1704.
Aloys, Com. de la Rosée, 1769.

V. de S— (Semeuze).
Aug. Saint Aubin.
Gérard Scotin l'ainé, à Paris, 1715.
J. B. Scotin.
Sergent, à Chartres.
V. de Semeuze, 1763.
Seraucourt, 1747.
Sicard.
H. Simon.
Sornique.
E. Stallin, 1750.
J. Striedbeck, à Strasbourg.

P. F. Tardieu.
Tardieu, fils.

L^se Duv. Tardieu.
Tardiveau, à Rennes, 1767.
G. Tasnière.
Thansis.
A. Thèry, à Cisoing, 1746.
M. Thevenard.
Thibaut.
J. T. (Jean Toustain).
J. Traiteur, 1771, 1772.
Tubert.

Vacheron, à Douai, 1769.
Vallet, 1721.
T. J. Van Merlen.
J. H. V. (Valori).
Varin, 1774.
Veyrier, 1751, 1752, 1759.
Villiez, 1770.
Viotte, Graveur de la monnaie royale.
Voysard.
Louise du Vivier, 1737.

Wallaert.
Waffet.
Wille, fils, 1766.
Winkler.

Nineteenth Century.

Alès, 1868.
E. Ancelet.
Apoux.
Paul Avril.

B. (Bracquemond).
Barbat, à Chalons.
Belille, à Verdun.
Bida.
E. Bonnejoy, 1875.
J. Boullay.
Aglaüs Bouvenne, 1868, 1870, 1871, 1872.
Bracquemond, 1875.
Félix Buhot.
Burdet.

F. Calmettes.
H. Catenacci.
A. Cheffer.
Paul Chenay.
François Courboin.
Ch. Delatre.
Delauney.
C. Demengeot.
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Although not dealing especially with *French* ex-libris, this guide is an almost indispensable book of reference to every collector of book-plates.

L'Amateur d'Autographes, April, 1872.

This contained an article by M. Maurice Tourneux on the collection of book-plates in the possession of M. Aglaüs Bouvenne, a well-known artist and designer of book-plates.

Armorial du Bibliophile, avec Illustrations dans le texte. Par Joannis Guigard. 2 vols., royal 8vo. Paris, Bachelin-Deflorenne, 1870-1873.

Contains many illustrations of super-libris, which are frequently useful in assisting to discover the owners of anonymous French armorial book-plates. (See also "Nouvel Armorial du Bibliophile.")

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The Book-Plate Collector's Miscellany. Edited by Mr. W. H. K. Wright, Borough Librarian, Plymouth. Quarto, illustrated, 1890-91. Plymouth, W. H. Luke.

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A small weekly newspaper published at 1, Rue Rameau, Paris. This has contained several articles and letters on the topic of French ex-libris, and advocates the formation of an Ex-Libris Society in Paris.

No. 228. June 1st, 1891. A propos d'Ex-Libris.
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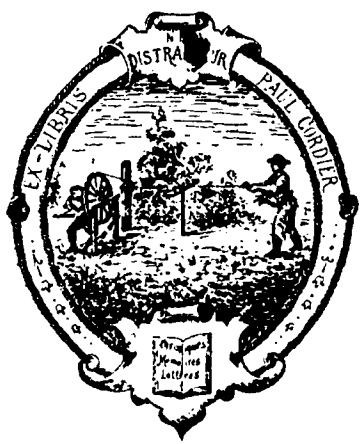

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CHISWICK PRESS:—C. WHITTINGHAM AND CO., TOOKS COURT
CHANCERY LANE.

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Q97 Ham/Fre 64703
By Walter Hamilton.
French Book-Plates, 1892.
B. 18-121 20 FEB 1961

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